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ABSTRACT

This handbook introduces English teachers to the use of simulation games as a serious method for teaching composition, language, and literature. In the first section, separate chapters discuss the rationale for game-playing; the teacher's role in simulations and ways in which classroom interaction changes when games are used; a step-by-step process for designing a game; ways in which the limitations imposed by game rules free players to engage in new, positive kinds of behavior; concerns about the abuse and overuse of games; and possibilities for designing new games. The second section of the book offers descriptions of eight teacher-made games, along with specific instructions for playing them. Appendixes provide an annotated bibliography of publications on games and simulations, descriptions of recommended commercial games for the English classroom, and a list of academic games development centers. (GW)

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Inventing and Playing Games in the English Classroom

A Handbook for Teachers

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For Stephen Dunning: teacher of English, master of games

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Foreword

What Are Games and Simulations?

Before proceeding too far in trying to persuade you to try games and simulations, we should clear up exactly what each is. Even a casual check of the professional literature on games, however, reveals just how difficult that task is; some educational writers, for example, never use the term *game* (with its connotation of fun), while others feel that *simulation* sounds like systems-theory jargon. Nevertheless, some conventional definitions of the terms have emerged.

An *educational game*, from the classic game theory defined by John von Neuman and Oskar Morgenstern, has three main characteristics: (1) a goal or objective (winning); (2) a set of criteria for determining winners and losers (competition); and (3) rules which govern how players may respond.[1] Chess, checkers, most card games, and many board games fit this model. Many games we might use in the classroom—such as SCRABBLE, VOWEL LOTTO, or PARCHEESI—are also of this type. We might distinguish them by labelling them nonsimulation games. The educational purpose of such games is usually drill, review, skill development, or the like. While such games have their place in the English classroom, their potential value is probably not as great as the second variety, simulation games.

Simulation games, or simply simulations, have a different ancestry from board games, probably developing most immediately from the Pentagon "war games" employed in World War II. A simulation is a scaled-down, simplified model of reality; it imitates a dynamic process that occurs in the real world. For example, there are commercial simulation games that imitate the defeat of Napoleon, the colonization of Africa, or even the Reconstruction of the South.

Using these definitions, only two games, THE MYTH GAME and MACBETH, are *nonsimulation games*. The other six included in this book would be classified as *simulations*. But

1. See *Theory of Games and Economic Behavior* (New York: John Wiley & Sons, 1939).

throughout, we use the word "game" (as we did at the beginning of the preceding sentence) to refer to both types.

After reading Chapter 1, "Why Play Games," some readers may choose to turn directly to the games themselves. Others will want to read the whole story of designing, using, and thinking about games before looking at specific games in detail. In Chapter 2, Michael Beary, Robert Wesolowski, and Gary Salvner discuss the teacher's role in simulations and demonstrate how interaction in the classroom changes when games are used. Chapter 3 shows how to design classroom games, providing a step-by-step outline for building a game. Ken Davis looks at the classroom itself as a kind of game in Chapter 4, arguing that simulations and role-playing can provide us with some ways of changing the games we all play with students. Chapter 5 is a minority report: Irv Hashimoto cautions us against the overuse and abuse of games. In Chapter 6 we reflect on the possibilities for designing new games. If we've done our job right, and if the approach to teaching English presented here makes sense, we hope that you will be among the inventors of tomorrow's games.

J.H.
K.D.

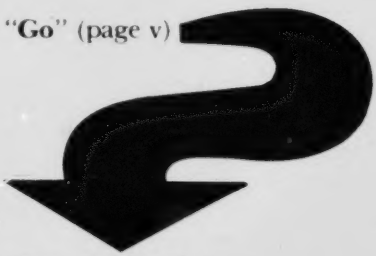
Rules of the Book

Object: to get teachers to entertain the idea of using games to teach English

Players: any number may play

Playing Time: three to four hours

Start **Foreword**, or "**Go**" (page v)



Do not pass **Go**!

Proceed to
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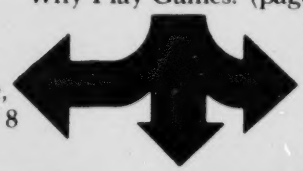

If you read and accept the above, advance to page 8

If you are skeptical about the above, go directly to page 37

If you *must* see an example of a teacher-made game, go to page 49

1. Why Play Games?

John Hollowell
Kenneth Davis

Until recently, a teacher who mentioned playing games in the classroom might have been subjected to the lighthearted scorn and ridicule of fellow educators and administrators. "What's the matter? Forget your lesson plans today?" The reasoning behind such a response, of course, is that games are fun: they are not regarded as legitimate schoolwork. In the educational climate of the 1970s, however, with the changed nature of the students we teach and a new variety of educational problems, games have already become important tools for improving instruction. Although we do not want to take the view that games are a panacea for every teaching problem, we do suggest that games are *serious* teaching methods.[1] The thesis here, and in later chapters, is that games should take their place with lectures, group discussions, role-playing, and audiovisual methods as legitimate means of teaching English.

Games and Curriculum Reform

It is hardly a secret that English teaching has changed rapidly in the last ten years. Not only have new discoveries in rhetoric and linguistics changed the ways in which English teachers look at their jobs, but a new generation of students—reared on television, tuned-in to visual ways of perceiving, and angry with irrelevant methods of presenting materials—have entered our schools. Slowly and subtly, we have moved from classrooms in which the teacher is the authority to student-centered classrooms that focus on activities rather than on the mere transmission of information from the teacher's notes to the student's notebook.

In the best classrooms, our teaching has become process-oriented. To a much greater extent than before, we have become

1. Of special value: Clark C. Abt, *Serious Games* (New York: Viking Press, 1970); and S. S. Boocock and E. O. Schild, eds., *Simulation Games in Learning* (Beverly Hills, Calif.: Sage Publications, 1968).

concerned with how children learn, how they approach problems, and how they think. In *The Process of Education* (Cambridge: Harvard University Press, 1960) Jerome Bruner argued convincingly that problem-solving ability should be the heart of education and that our job as teachers should be to communicate the basic principles—the structure—of our discipline. To a large extent, getting students actively involved in classroom methods was the key to such an approach.

Teachers and curriculum reformers have responded to the challenges of changing education with a variety of instructional hardware and software. New and sometimes better textbooks, audiovisual techniques, and multimedia packages now brightly adorn our classrooms. Traditional programs in grammar and literature have been transformed into elective programs in which courses with titles such as "The Literature of Fantasy," "Death and Dying," and "The Supernatural" have supplanted the staid and traditional choices of the past. We speak in terms of values clarification, affective education, the student-centered classroom, and the disappearing dais. Such catch phrases have captured the direction and momentum of educational reform. Already, however, the pendulum of inevitable educational change has swung back to the "basics"; some critics fear that in changing so much we have discarded fundamental education in our haste to be rid of outmoded curriculum. Yet the changes of the last decade have surely brought more effective teaching to minority students and others. In a recent text for prospective teachers of English, Stephen Dunning and Alan Howes reflect the ambivalence many of us feel about changes in the English programs:

> The traditional programs didn't work for many students because they did not accommodate individual differences sufficiently, were sometimes too firmly teacher-dominated and too tightly structured to permit students to develop their own interests within a broad field. Materials were often uninvolving, unrelated to the lives of students, while lecture and discussions were frequently too abstract and too historical. But some of the new programs have proved too unstructured and too thin for many of today's students. Students may finish high school without any real sense of literary heritage, of the forms of literature, and of the literatures of other cultures.[2]

How do educational games fit into the kind of pervasive educational reforms alluded to above? Simply, we think, by making students *active* learners rather than the passive vessels for

2. Stephen Dunning and Alan B. Howes, *Literature for Adolescents: Teaching Poems, Stories, Novels and Plays* (Glenview, Ill.: Scott-Foresman, 1975), p. 7.

knowledge they have been taken for in the past. In a good classroom game, students must be active; they must participate; they must be involved.

What Claims Are Made for Games?

Just as lectures, small-group discussions, or audiovisual methods have specific pedagogical advantages, so do games. The early period of educational simulations, dating from the mid-sixties, was characterized by exuberant enthusiasm for the power of gaming. Although the experience of testing and evaluating simulations has muffled the uncritical applause which marked that phase of unequivocal adulation for an educational innovation, still games do have unique advantages, for specific purposes, over other teaching methods. What are these advantages?

1. Games Promote Active, Student-Centered Learning.

At their best, games stimulate student involvement in solving a problem, mastering new skills, or practicing old skills in new contexts. In this way, games are part of a general movement away from the teacher-dominated classroom.

2. Games Are Highly Motivating.

Because games demand and promote a high degree of student participation, they motivate students to a greater extent than do conventional textbooks or worksheets. Some educators feel that games may be more successful with the "turned-off" student precisely for this reason. Clark Abt, a well-known game designer, writes that "the clearest advantage of educational gaming is increased student motivation. Particularly when it is very low because of socioeconomic factors, and where students find their curriculum irrelevant to their own life experiences, educational games can make previously uninteresting material fascinating.[3] Other theorists think that because games operate on a "gut" level, learning can take place intuitively rather than through the usual abstraction and analysis.

3. Games Provide Open-Ended Opportunities.

One danger pointed out by the educational reformers of the sixties is the "right answer" syndrome in asking students questions.

3. Abt, "Games for Learning," in *Simulation Games in Learning*, Boocock and Schild, eds., (Beverly Hills, Calif.: Sage Publications, 1968), p. 82.

Since most games allow a wide variety of responses and approaches to problems, there are no "right answers" in the traditional sense. Most good games, in fact, *require* that students make decisions on their own and determine solutions that may vary with the situation.

4. Games Provide Immediate Feedback.

Most overburdened teachers have experienced the problem of waiting too long to hand back student papers; to be effective, feedback must follow performance. Most games provide almost immediate feedback to students, since in most cases winning and losing will depend on how well the students perform. If the game is followed by a debriefing period, or postgame analysis, strategies can be reinforced right away.

5. Games Reduce the Risk of Failure.

Especially in games that require role-playing, students find freedom from the usual classroom relationships. Once initial inhibitions are overcome, they participate in ways they would not if faced with the threat of teacher evaluation. Since grading an individual's performance in a game is inadvisable, students risk winning or losing without fear of the teacher's red pencil.

6. Games Promote Cooperation and Social Learning.

As part of the growing trend toward the student-centered classroom, gaming requires students to work together in role-playing, arguing and debating, giving and taking, and using language in a variety of contexts. Even when played competitively, games demand a high degree of cooperation.

Drawbacks of Games

Despite the positive experiences of many teachers who have used games successfully, critics continue to doubt the effectiveness of gaming in the classroom. And, like any teaching method, games have been subject to abuses. Although the contributors to this handbook are, for the most part, enthusiastic advocates of educational games, we feel that the criticism should be acknowledged.

**Are games too much fun?* The attitude persists that if games are so much fun, they might erode respect for the teacher's authority. Also, if games are so motivating and arouse such interest, what happens on those days when the teacher must

inevitably return to more conventional reading and writing assignments?

**Do games distort the real world?* Most games simplify the actual processes they simulate in order to present those situations in compact form. For instance, in the MADISON AVENUE GAME students are asked to respond as if they were advertising writers. A critic might point out, however, that the complex factors of marketing research, the variety of national markets, and the real time constraints under which ad writers work are ignored in the game. Similarly, in a game like QUERIES 'N THEORIES (see description in Appendix, p. 153), which purports to show how the modern linguist operates, the complexities of generative-transformational grammar are greatly simplified to show the underlying principles. In any game, there is some necessary trade-off between an exact replica of reality and the economy and efficacy of a model.

**Do games encourage the wrong values?* Some critics would argue that games promote undesirable competition, and the acquisition of power and wealth. The values implied in any game, however, are those built into it, consciously or unconsciously, by the game's designers. For every game which is competitive, it is possible to design a noncompetitive game, and for every game which supports the status quo, it is possible to design a game which questions such conventional values as sexism, racism, or industrial growth. We shall have more to say, in Chapter 4, about planning the game's objectives.

Games and the English Classroom

Despite the variety of games—and books and articles about game-related approaches to education—produced in the last decade, relatively few have been designed specifically with the English teacher in mind. Teachers in mathematics, in the sciences, and particularly in social studies have created a large number of classroom games. Some have obvious merit; others are banal. We have math puzzles and mazes galore. Civil War battles are simulated, as are the hunting practices of primitive tribesmen. A "moon colony" game parallels the revolt of the American colonies. Other simulations range from demonstrating the functions of the market economy to focusing on what it feels like to be poor or black. Relatively few games, however, zero in on the skills we teach in the English classroom.

Beginning in the mid-sixties, we entered the phase of academic gaming in which enthusiasm was high, but evaluation was often lacking; consequently there was little proof of the effectiveness of games. Today this situation appears to be changing. As with other educational innovations, gaming is entering a second stage of its growth, one in which the good is being separated from the merely novel. In a 1975 *English Journal* review of several books with game-oriented approaches to English, Charles Suhor wrote: "The value and permanence of the current movement towards games in the classroom is a matter of conjecture. [but] . . . the fun hypothesis is gaining ground in professional literature . . . ."[4]

In the first full-scale investigation of simulation games in the college remedial composition class, Lynn Troyka studied the effectiveness of six newly-developed simulation games in teaching writing and found them well suited to teaching communication skills:

> In addition to their motivational value, simulation-games offer advantages uniquely suited to the English classroom. Since communication among players is a necessary component of all simulation-gaming, players must talk, argue, persuade, and negotiate. Throughout the activity, then, words, their use and manipulation, are called into play.[5]

In particular, Ms. Troyka found that the role-playing required in many simulation games improved the students' abilities to cope with rhetorical concepts of voice, tone, and persona. Drawing her examples from the work of Walker Gibson in *Persona* and in *Tough, Sweet, and Stuffy*, she found that games provide unique advantages for a framework for student assignments:

> . . . . Simulation-gaming provides students experience in (1) having different voices for different situations; (2) being aware of their exact audience—rather than the undefined audience of the teacher or their classmates, in simulation-gaming the audience is specific and (3) knowing precisely what is the goal and purpose of each composition.[6]

Our View of Games

All the contributors to this book believe that games and simulations, if properly integrated with other activities, can

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4. Charles Suhor, "The Fun Hypothesis: Games in the English Classroom," *English Journal* 64 (December 1975), p. 64.

5. Lynn Q. Troyka, "A Study of the Effect of Simulation-Gaming on Expository Prose Competence of College Remedial Composition Students," unpublished dissertation, New York University, 1973, p. 5.

6. Troyka, p. 26.

enliven English teaching. None of us, we hope, is so foolish as to contend that games offer a panacea to all our educational problems; nor do we suggest that you should play games when students seem bored reading Shakespeare or when the film you ordered didn't arrive. But we do think that games are serious pedagogical tools which can provide effective ways of presenting instruction in composition, in language, and in literature. We believe that games represent alternatives to the lecture, the group discussion, and the filmstrip; for certain kinds of material and subjects, we think games have distinct advantages.

Despite the banality and poor quality of many educational games, and despite the danger of students becoming saturated with games, we see, with Clark Abt, a bright future for games and simulations. "The growing trend toward increased game use in the classroom," he predicts, "is likely to continue into the future as schools seek additional ways to make learning active, relevant, and exciting for students and teachers and to lower the barriers which often make school 'foreign' to young students."[7]

At this point, some readers may wish to skip over the next five chapters and go directly to the games themselves. We have included eight original games for the English classroom. We believe that each is playable and complete, and that the general concepts expressed in the body of this handbook will become clearer in the light of the specific examples provided by these games.

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7. Clark C. Abt, *Serious Games*, (New York: Viking Press, 1970), p. 120.

2. How to Run the Game

Mike Beary
Gary Salvner
Robert Wesolowski

A bad game director can be likened to the magician who, no matter how many times he tries the same trick, still thinks the magic lies in his magic kit rather than in the minds of his audience. As a result, he inevitably overlooks something he should be doing or does something he shouldn't. Perhaps he forgets to set the stage properly. Perhaps his sleight of hand isn't quick enough. Perhaps at the crucial moment he tips the hat just far enough to reveal where that rabbit really does come from. No wonder his audience groans. His ineptitude is embarrassingly apparent.

Running a game is not merely a matter of setting a bag of props in front of the class and proclaiming, in essence, "Hey kids! 'Wanna see my rabbit trick?" If you treat a game as a mere gimmick that buys you release time from serious business, so will your students. But if you take pains to run a game effectively, if you work hard to set the scene right, eliminate the awkward or superfluous moves, and direct everyone's attention to the hat and away from yourself, your students just might experience magic of a kind—the magic of perceiving, understanding, and engaging in things they've never experienced before.

The idea that "a good game runs itself" is, from the point of view of the teacher, a dangerous misconception, for it implies that the teacher running a game has nothing to do. A good game, like any good educational tool, will *appear* to run itself; but behind that appearance is the care and attention of a director who knows what the game does, who his players are, and how to put the two together with maximum effect. As any game designer knows, no game is teacher-proof.

Becoming a good game director takes preparation and practice —preparation by learning thoroughly what the game does and can do, and practice in staying out of the way (or appearing to stay

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The authors of this chapter are currently doctoral students in English and Education at the University of Michigan.

out of the way) once the game gets going. When he directs a game, the teacher has to assume a new role, that of facilitator rather than authority, of helpful guide rather than expositor of truth. While students are playing a game, the teacher observes, listens, encourages, and helps where he is needed; but he does not teach. The game itself does that.

The transition from authoritarian to facilitator comes easier for some than for others. The teacher who regularly runs interactive activities, and who is used to the noise and apparent disorder that come with them, will have no trouble creating the relaxed, productive atmosphere in which games flourish. On the other hand, teachers who like to remain at a distance from students, who prize order and formality in the classroom, may have trouble coping with the noise levels and physical activity games require. Games are often played in what may appear to be an atmosphere of disorganization, and it may take a considerable act of faith for certain teachers to persuade themselves that students can indeed learn in the midst of pandemonium. That apparent chaos may not reflect a breakdown in discipline, but simply the fact that thirty different youngsters have embarked on thirty different missions. Perhaps such a teacher should suppress his qualms, suspend his disbelief, and try a game just once. Chances are good that the activity would work out to his satisfaction.

Although a teacher does not teach while a game is in progress, she still has much to do. Often the time and energy she will need to prepare herself to run a game will exceed the time and energy she ordinarily pours into planning a conventional lecture or discussion. Most of that preparation must occur several days or even weeks before her students are to begin playing the game.

Preparing Yourself to Play a Game

Assume that you have somehow acquired a game that sounds as though it might tie in nicely with a unit your class will be studying in the next several weeks. Your first job is to get to know that game intimately, not only to determine whether its teaching goals coincide with your own, but also to equip yourself for running it. Commercially marketed educational games come with notes to the teacher describing the game's objectives, mechanics, and scope. Read these notes closely. They will give you a good idea of what the game is intended to do and what it does not try to do. But never settle for merely reading these notes before turning the game over to your students. Such teachers' manuals often state the

mechanics of a game too technically and its virtues as a teaching tool too generously (if not misleadingly).

By far the most thorough and enjoyable way to prepare yourself for running a game is to recruit some friends, buy some wine and cheese, and play the game some evening, a week or two before you plan to bring it to class. In doing this, you will feel some of the pressures and satisfactions your students will feel; you will also get a sense of the spirit of the game that will pay off later when you run it in class.

This close-range exposure to the game will likely give you ideas for tailoring the activity to fit the interests and talents of your students. Ask your co-players for their suggestions too. These will be especially helpful if the game contains differentiated roles, as does THE PUBLISHING GAME in which each player performs a different task. If you play such a game only once, you will be familiar with the demands of only one role. To get a fuller sense of what the game expects of other players, you must read all the role profiles and individual instructions to students.

If you cannot play the game before your class does, find other teachers who have used it and ask them how their students responded to it, what they learned from it, what "bumpy spots" to expect, and what modifications might be useful. A better way of getting to know the game is to watch another teacher's class grapple with it, although that opportunity is all too rare.

However you go about acquainting yourself with the game, keep asking yourself whether it teaches skills that you really want your students to learn. Consider as well the efficiency of the game as a teaching instrument. Experienced users of simulation games tend to agree that the best games are those which engage students in creative or decision-making processes rather than in the memorization of facts; the latter can be transmitted more efficiently by text, lecture, or discussion. A game requiring students to combine sentences in new patterns is probably more efficient than one that trains students to identify parts of speech or to label syntactic constructions, no matter what one may think of the relative merits of teaching those three skills. The most popular simulation games are creative and process-oriented, requiring students to make decisions which lead to the creation of something new.

As you examine the materials, keep a mental list of the assumptions the game makes about the players. Game designers

often boast, with considerable justification, that a big virtue in gaming is that just about anybody can do it, regardless of age or background. As true as this usually is, it's wise to decide for yourself, as you study the game, whether your students can meet the expectations of the game confidently enough to profit from playing.

Most English games make the usually safe assumption that students are familiar with some facet of life in the real world: AM radio, *The Reader's Digest*, sports, political speeches, book reviews, song lyrics, news broadcasts, and the editorial page are examples. Are your students as familiar with these things as the game demands? More important, most games expect students to do something that many of them have never done before: conduct an interview, make a speech, lay out the front page of a newspaper, write a poem, play the role of an insurance salesperson, speak before a TV camera. Will the game adequately equip your students to perform unusual tasks? Are the role profiles (if there are any) described with enough detail for your students to visualize how they are to act? If players are required to write in unfamiliar modes or styles (haiku, "journalese," press releases, obituaries), does the game supply adequate models and clear instructions? Also keep in mind the converse of these questions: are your students already so proficient at these tasks that playing the game would be superfluous?

Preparing Your Students to Play a Game

If you decide that some of the activities embedded in the game are sufficiently alien to your students to warrant advance teaching, consider whether the game merits the time and effort of pregame learning exercises. Is the unfamiliar territory worth crossing? If, for instance, the game supposes that the player knows some legal terminology and he doesn't, are the expected benefits of the game sufficient to justify spending advance class time teaching the special vocabulary? Too much "teaching the game" puts students in the position of guests whose host insists on playing a "fantastic new game," then launches an overly long drill session on the rules before the newcomers can participate.

On the other hand, if you decide that the unfamiliar elements deserve class time, devise activities to teach these elements before introducing the game. If, for example, the game calls for role-playing, and your class has had no experience with that, you might persuade a few of the most ebullient students to try some

role-playing with the rest of the class as an audience. Warm-up role-play exercises could be built around stock dramatic situations of the schoolroom: student teacher meeting belligerent class, for example; or the-new-kid-at-school-and-why-she's-rejected-and-how-she's-redeemed. If you're courageous, conscript a student or another teacher to join *you* in improvising role-play situations suggested by the onlookers in the class.

Whatever form the pregame activities take, it may be unwise to keep mentioning the game as the culmination of all this activity, or even to mention it at all. Certainly, if you find yourself using the game as a bribe to keep students working at the pregame exercises, chances are those exercises aren't worth doing. In any case, too much advance billing will make the game, when it finally arrives, anticlimactic.

Recognize that the decision to use any game involves a risk. Simulation games are unpredictable, open-ended activities, and no amount of caution in choosing one will guarantee its success in class. Of course this is to some extent true of every instructional activity; but because games often take longer to run than conventional media would take to teach the "same" material, the gamble is bigger. Perhaps the best advice is this: unless you are reasonably certain that the game will fail disastrously, go ahead and try it.

The game should relate directly to the topic under study at the time it is played. Students should see it as a logical outgrowth of what they are talking about and reading about, never as diversionary filler. Timing is important. At precisely what point in a unit of study a game should be introduced depends, of course, on the game and its relevance to the rest of the curriculum. If the activity involves advanced facility in, say, identifying various forms of propaganda, perhaps it would fit most usefully at the end of a unit on rhetorical techniques of persuasion.

Fortunately, most games do not presuppose much abstruse knowledge and can be safely played much earlier in a course of study. Early exposure to a game has the advantage of giving students a concrete experience to look back at as they go on to consider a topic in more abstract terms. Furthermore, simulation games present a stripped-down model of reality, free of background noise. There is a danger that players may be left with oversimplified impressions of a real-life activity. Using a game early in a unit gives the teacher ample opportunity to qualify and refine any misleading notions the game may have created.

Determining Roles and Teams

In some games several leadership roles must be filled before play can begin. How should the teacher go about role-casting? There are several options. Perhaps the most tempting is to appoint as leaders those outgoing, alert, assertive students who seem most likely to keep their classmates moving. Another method is to explain to the class in basic terms what the leadership roles call for, then ask for volunteers, or nominees for class election.

Consider also those students who are not the usual academic or social achievers. A leadership role, because it carries responsibility and a dose of prestige, might present a good chance for one of those disaffected students to demonstrate untapped abilities. Be prepared for some surprises. A simulation game puts new controls on the interaction among participants, and the informal relationships that ordinarily obtain in a classroom often collapse under the new rules of the game. We have seen more than one erstwhile class idol rebuffed by peers when trying to play the taskmaster in a simulation game; we have also seen shy, reserved students slip into leadership roles with unexpected ease and poise. We hasten to add, however, that a student who does not want such a role should not be coerced into taking it.

Once leaders have been selected, you may want to confer with them a day or so before the game begins to familiarize them with the rules, characters, and purpose of play. Games usually begin slowly, as players are just "testing the water," and it helps if the person presiding knows what direction the activity is to take.

Few English games are built for a full house of thirty or more students. Most require a division of the class into teams. Whatever the size of the teams, we urge you to mix, in each, students of high and low ability. That way slow students can learn from brighter ones, and, since games tend to reward decision-making and creative skills that "slow" students may command as ably as the more glib and literate "bright" students, the latter may also learn something from the former. This possibility becomes more probable when one considers that games are interactive, demanding and rewarding social abilities which are not the exclusive property of the academic high fliers. A big benefit of small group work is that reticent students who never say anything in class often spring to life in the less threatening, more action-oriented small group.

Incidentally, heterogeneous social, as well as academic grouping helps break down the social stratification that characterizes

many classrooms. In a business English class that one of the authors taught, educational games eradicated rigid social barriers that had virtually imprisoned students in three distinct castes. Don't shrink from a little behind-the-scenes social engineering in planning a game, if you think it may help integrate your classroom.

The physical environment in which a game is played can make a difference. Some game packages feature classroom maps showing how to manipulate the geography of your room for a given activity. It is usually advisable to keep groups separate and, at the same time, to allow individual players as much mobility as possible. You may also want to set out materials for prop-making—construction paper, newsprint, magic markers, sound effects devices—in case players decide to decorate, as they probably will if the object of the game is to create a product such as a magazine, a skit, or a videotaped performance. Let ideas for props come from the students—hopefully they will bring in many props on their own.

Game designers know well the "playful" value of artifacts, like paper money and plastic hotels in MONOPOLY, and some educational games come with big, colorful objects to enhance the flavor of the game or to make relationships within a game readily apparent. An accumulation of "Lego" blocks, for example, can symbolize wealth or power or votes. Incidental props, like a huge gold star for the player in first place, can add to the fun of a game by mocking the pretensions of what they represent. Nametags indicating player roles are common. Some students get so involved in a game that they forget their assumed identity and have to look at their tags to remind themselves of their roles. And some games penalize the player who hides his tag.

For practical reasons, game producers often hold props to a minimum, and you may want to add some of your own. Go ahead and improvise. Pieces of colored string of different lengths can indicate status. Links of rope can restrict player mobility. The player in charge can keep her subordinates on schedule with an oven timer and hand bell to signal the end of a round. No array of glitzy adornments will turn a poor simulation game into a meaningful one, but visible, touchable objects can add to the fun and excitement of a good game.

Your Role in Implementing a Game

Whether your students view a game as a solemn affair or a mindlessly entertaining one or something in between depends

largely on the chemistry of teacher-student and student-student relations in your classroom. Obviously you cannot alter established relationships just by bringing a game to class; but to the extent that you are able to influence the mood of the class you should do so to create an atmosphere of serious fun. Keeping the briefing brief is a step in the right direction. On the day the game is to begin, or perhaps the day before, explain the game to the class in broad outline—its purpose, a bit about its mechanics, and the fact that there will be a postgame discussion (if you plan one)—but stick to the overview and avoid technicalities.

Get out of the spotlight as fast as you can and let your students take over. This isn't always easy. If, for example, bits of prefatory information, such as role profiles, are extensive or complicated, you may want to distribute and discuss them one day before the game begins. If the rules are intricate, you may want to show the class a trial play by "walking through" crucial moves for all to see. But always avoid as much elaboration as you dare. Rules are boring and confusing to read or hear, and they are best learned through play anyhow. Try to spend not more than ten minutes on briefing, much less if possible.

Once the game has begun, walk softly and carry a big hearing aid. Your main job now is to observe and listen. Without appearing to be too intrusive, move from group to group taking in the action. Try not to interfere. Play will probably move slowly at first, but momentum will build as players grow more comfortable with the rules and roles.

During the initial stages of confusion, students will ask questions. If a question about some procedural point arises, answer it fast; but if disputes between players arise, encourage them to work out solutions themselves. This is especially desirable if the dispute grows out of the dynamics of the game. If, for example, students playing THE MADISON AVENUE GAME, which calls for collaborative writing, start arguing over whose wording should be adopted and turn to you for arbitration, insist that they settle their disagreement themselves. After all, one purpose of collaborative tasks is to learn when to assert oneself and when to defer to the judgments of others. In this case, a teacher's intervention would only deprive students of an opportunity to learn.

Sometimes students will challenge the rules of an activity and propose modifications. This is usually a healthy development. Simulation games try to reproduce reality, but they do not anticipate every aspect of that reality. If students propose an

operational change in the interest of greater realism, help them think through to the consequences of that change in terms of the whole activity; if they are willing to live with those consequences, let them. In short, be reluctant to lay down the law, but when you must arbitrate, be consistent with the goals and the spirit of the game.

Assuming the role of game director means surrendering the teacher's traditional role of judge. Be neutral. Don't advise players what to do; don't reveal—by look, word, or deed—what you think of their decisions. Games are self-monitoring, and a student's sense of his progress or lack of it should come from within the game, not from the intrusion of a spectator, however perceptive and unbiased.

For the same reason, we suggest that you *not* grade a student on his performance in a game. In fact, so many students are going in different directions in a single game that fair grading is a practical impossibility. Too, games should give students the chance to learn from their own mistakes, so it is essential that they be willing to risk mistakes. This willingness is unlikely in the atmosphere of intimidation that grading produces. In the course of play, a student's performance is usually evaluated quite enough by other players—not systematically but spontaneously—by laughter, smiles, skepticism, or blank faces. This peer evaluation is the most potent feedback the player will receive, and the teacher knows that this judgment of performance is an integral part of the game for each participant.

The shift from authority figure to game director involves subtleties of behavior that vary with every situation, but some specific advice is possible. Here, paraphrased from a list of suggestions written by Alice Kaplan Gordon in *Games for Growth*,[1] are ten commandments that the game director should beware of transgressing:

1. Allow students to make and correct their own errors.
2. Allow students to use their own strategies even if you know of better ones.
3. Permit students to learn the rules of a game at their own pace and in their own way.
4. Agree to modify rules only if doing so will not completely subvert the objectives of the game.
5. Expect a certain amount of noise and disorder.

1. Alice Kaplan Gordon, *Games for Growth* (Chicago: Science Research Associates, Inc., 1972), p. 116.

6. Allow students to discuss matters that seem irrelevant to the progress of the game. These matters may just become relevant later.
7. Allow students to move about freely.
8. Be open to all questions students raise, even though "That's not in the rules."
9. Be prepared to admit a lack of knowledge about an aspect of the game or the process under study.
10. Resist the temptation to consider a game a less serious form of education than a textbook.

Your Postgame Role

When the game is over, you should conduct a postgame discussion. The purpose of this discussion, or debriefing, is threefold:

1. It allows students to find out what other players were doing during the game. (This is especially important if the roles were sharply differentiated, as in THE PUBLISHING GAME.)
2. It allows students to verbalize and synthesize what they have learned.
3. It gives the teacher a chance to forge a link between the activity in the game and the wider context of study in which the game has been played.

Usually the teacher will have to say very little to get the discussion moving. As players return to their seats, some will probably be talking excitedly about what they have just done. Capitalize on the excitement by asking how players felt at a given point in the game. Their answers may well reveal very different perceptions. Try to find out what students got out of the activity. A good strategy is to mention something you observed in the group's handling of the game and relate it to a real life situation.

Possible Questions:

1. Select one part of the activity that players seemed to enjoy, and ask why they liked it. Would they like it in the same way if they were participants in a real situation?
2. Ask the same questions about a part of the activity that failed to stimulate any enthusiasm.
3. Ask which player's performance students judged particularly effective. Ask the person how she went about doing what she did, if that's not self-evident. Discuss whether that mode of operating would work in the real-life activity.

4. If the game invited a parody of some aspect of the real world, ask what made the best caricatures so good. Were others too heavy-handed, or too subtle?

5. Ask if anyone would do anything differently if he had it to do over again. If someone says yes, he has apparently learned something and should be questioned to determine his opinions.

6. Give an assignment requiring students to respond to the products they have created, if any (skits, speeches, magazines, video- or sound-taped performances, etc.)

7. Propose playing the game again. If some do not want to, find out why. This would also be a good moment to ask what changes in the game format students would recommend.

In the debriefing, as in the game itself, try not to pass judgment on any one student's performance. As soon as the discussion moderator assumes the role of judge, students tend to stop talking.

How you steer the debriefing depends on your purposes for conducting the game in the first place. For instance, if you ran THE PUBLISHING GAME to give your students a sense of how a literary magazine is assembled, edited, and published, the debriefing might profitably focus on the honesty of the model. If, however, you ran the game to tease students into writing poetry, reviews, and biographies, then the debriefing might more fruitfully center on the writing process. Or, if that process eludes verbalizing (as it does for even the best writers), perhaps a replay, with everyone taking a new role, would be better. (In fact, simulation games, since they become something different each time they are played, are eminently replayable.)

Unlike many social science games, which set out to create in the participating students emotions felt by real people in various hypothetical positions in human society, many English games, especially writing games, set out to offer a mock-serious pretext for word play. The purpose of the game is still serious, but the simulation of reality is not. THE MADISON AVENUE GAME, for example, makes no attempt to reproduce the experience of ad writers working in the offices of J. Walter Thompson. It simply takes a familiar medium (ads) and asks students to sport with that medium by observing absurd constraints. In games that yield products such as ads, TV programs, and magazines, in-depth debriefing may be superfluous, as explaining a joke is superfluous, since what students have done is on view for all to appraise. In any case, don't force a postgame discussion. When you sense

that students have said all they wish to say, let the debriefing die a natural death.

With the debriefing behind you, you may want to return to the game and make modifications. Having students respond to a questionnaire about the game might be helpful as you revamp the model. Of course, if the game was an overwhelming success, you may choose to leave it alone. On the other hand, if it was a dismal failure, you may want to design a new game from scratch, in which case the next chapter will be of special interest to you.

3. How to Design the Game

John Hollowell

Just as there is no single way to write an essay, compose a popular song, or choreograph a dance, there is no single way to design a simulation game. But like the rhetoric of an essay or the formal rules that govern writing a sonnet, there are certain guideposts that most games follow. My purpose in this chapter is to relate some experiences in making simulation games and to outline a step-by-step design procedure.

My experiences as a game-maker come from inventing games for my own classroom and conducting a workshop for secondary teachers in which games were the focus.[1] In the summer of 1975, I offered a course at the University of Arizona for preservice and inservice teachers, subversively titled "Alternate Methods of Teaching English." Eleven teachers from junior high through university levels enrolled in the workshop. What we had in mind, simply, was to examine commercially available games for English and to play those games as a prelude to designing innovations for our own classrooms. We wanted to learn all we could about the structure of games before pooling our collective knowledge to build some games of our own.

Our apprenticeship as novice gamesters began by gathering together what books and materials we could find about games, plus as many commercial games as possible. We then divided into three groups of four. Our three-hour sessions passed quickly as we inspected gameboards, dumped out the contents of strange boxes, deciphered rulesheets, and—simply—played games.

Although some of the workshop members were initially dubious about the educational value of games, by the end of the first week each of the three groups was committed to making a game. Our group division took us in three separate directions. The rest of this chapter will present some of our groping, our false

1. Some of the material in this chapter appears in slightly different form in an article by the author, "Classroom Games for English," *Arizona English Bulletin* 18 (October 1975), pp. 146-150.

starts, and some eventual conclusions we came to about the game design process.

Most books on games and simulations have a chapter on design, but we found that usually these provided only a checklist of steps. Some checklists are no more useful to the game-maker than the rules for rhyme schemes would be for the potential poet. Clark Abt in *Serious Games* (New York: Viking Press, 1970) has presented an effectual ten-step process. Unfortunately, Abt's point of view is that of the governmental planner and is heavily laden with the jargon of the systems analyst. Abt's description of the design process can be reduced to seven essential steps:

1. Define the educational goals and objectives.
2. Limit the scope of the game.
3. Outline the process or sequence of events.
4. Identify the key players and their objectives.
5. Decide upon rules for winning and losing.
6. List what resources and constraints the players must work with.
7. Develop a final format for the game, including rulesheet, player profiles, gameboard, and other materials.

The Design Process

1. Define the Objectives.

Like a good lecture or group discussion, a good classroom game teaches something worthwhile. Simulation games work best if they present a scaled-down model of reality that has some relationship to the "real world." Situations that require writing an advertisement, editing a magazine, or examining the structure of a literary work provide such a connection. Game-makers must first decide how the game fits into the goals and objectives of the English classroom, and what relationship it has to the specific unit of work for which it is proposed. As Irv Hashimoto argues in Chapter 5, if a game teaches only facts or provides something amusing to do on Monday, it is not a very good game.

2. Limit the Scope of the Game.

Our groups of novice gamesters found that determining the scope of the game was crucial. Aims for the various groups varied widely. Some groups wanted to teach expository writing—all of it! Another group wanted to focus on something more modest, rules for punctuation. Brainstorming is essential; exchange ideas, rework, revamp, compromise until some kind of consensus is reached.

Other questions of scope might include whether the game is to be played in just one class period or several and how many teams will be needed. Perhaps the most important decision to be made at this point is whether the game is to be a simulation, which models in miniature some aspect of external reality, or a non-simulation skill game designed for drill or practice. Although *final* decisions cannot be made until later, the group should continue to discuss these questions until some agreement as to scope emerges.

3. Outline the Process or Sequence of Events.

This step is especially important in a simulation game, one which mirrors some process in the "real world." You must decide what steps are involved in playing the game and in what order. Preliminary discussion should be integrated with the goals and objectives. Although there will probably be some loose ends at this point, you should seek to unify the various game elements which have been decided. For example, in THE PUBLISHING GAME the ten team members create a class magazine, working from excerpted short stories, sample poems, colored pictures, etc. An illustrative sequence of events for that particular game might look like this:

Organizational Meeting	5-10 minutes
Each team: determines the name of its company; chooses a theme for the issue; decides on a title for the magazine	
Individual "Job" Packets	45-60 minutes
Format Editor	quarterbacks team; gives assignments; makes sure people do their jobs; edits; proofreads copy
Biography Editor	interviews the members of the team; writes a brief biographical sketch for each member
Review Editor	reads a number of sample reviews from magazines; writes a series of excerpts from reviews to appear on back jacket of magazine

Writers (5 jobs)	writes short stories based on the events supplied in pictures in job packets; writes haiku and cinquains on theme of the issue; completes unfinished short stories
Poetry Editor	reads several poems relating to the magazine's theme and chooses his favorite; writes an introduction to the poem he has selected based on his understanding of it
Promotion Editor	reads as much of the material for the magazine as he can; makes an outline of various "high points" of the magazine; writes a 3-minute speech designed to "sell" the magazine to prospective buyers
Collective Tasks	30 minutes
When individual team members complete their jobs, they should report to the Format Editor for editing or proofreading jobs. These final jobs include:	—editing the stories and poems for spelling, punctuation, and grammar —proofreading the final copies —making a colorful cover for the magazine —assembling the final magazine

4. Identify the Key Players and Their Objectives.

Deciding who the players are and what they can do will determine much of the game's structure and its educational payoffs. Several things should be decided: Is the game to be played individually or in teams? How many players should be on each team? Do all players have the same jobs, or is there to be "differentiated staffing"? For example, in MONOPOLY, all players begin with $1500 and have the same goal: accumulating wealth. In a simulation game, like THE PUBLISHING GAME, various players take on different roles: some players write haiku while others are writing biographical sketches. A key factor in pinning down the player roles is deciding whether the game has clear-cut winners

and losers, as in MONOPOLY, or a product is created, as in THE PUBLISHING GAME.

5. Decide on Rules for Winning and Losing.

How the game is won or lost will depend on the decisions that have been made in the previous steps. For example, in MONOPOLY the competition is for wealth: the player who has the most money when the others are bankrupt wins. Our games, however, provide various ways of winning and losing. THE MADISON AVENUE GAME has a scoring system which has been devised to allow points for correctly identifying the product, TV program, and consumer insecurity for which each advertisement has been written. In THE MYTH GAME, the player who circles the board first by identifying literary works wins. In THE PUBLISHING GAME and H.Z. ZILCH, however, the outcome of the game is more intangible; there are no clear-cut winners or losers—there is a product to evaluate. Whether your particular game demands a scoring system, a goal at the end of the gameboard, or the evaluation of a product will depend entirely on the decisions that have been made in the previous steps about the kind of game you have devised.

6. List the Resources and Constraints that Players Must Accept.

As Ken Davis explains in the next chapter, "In a game, limitations are liberating; the constraints imposed by game rules free players to engage in behavior they would not . . . engage in otherwise." In any game, some of the events of the real world which are normally random and chaotic, must be held in abeyance while being structured and stylized. The purpose of a simulation game is to present an aspect of a real-world process that is scaled down and made manageable by the constraints and resources imposed on players.

In THE MADISON AVENUE GAME, for example, student writers do not have to contend with complex marketing reports, product specifications, or space limitations of publications. Rather, these constraints are simplified in the game, because the objective is to create a rhetorical situation for student writing, not to make the student into an adman. Game restrictions are of two main kinds:

a. *Elements of Chance*—Many games employ simple chance devices such as gameboards, dice, spinners, and chance cards. Using these devices, game designers can control much of what goes on in the game. Underlying considerations about

which chance devices to use will be decisions about which game elements should be played out in full and which should be imposed by the game designers.

b. *Time Limitations*—Classroom games must face the initial constraint of the classroom period. Will the game be played in one class period or several? If the latter, where do the convenient breaks in the action, or game rounds, occur? One way of limiting the player's work in a writing simulation (THE PUBLISHING GAME or H.Z. ZILCH) is to provide a directed writing assignment using partially-completed formats. Here the player is provided samples of the writing forms (haiku, cinquains) he must imitate, or incomplete short stories to which he must supply an ending. The partially-completed format not only gives the student writer a clear example of what is expected of him, but also simplifies the demands made on him and shortens the game.

7. Develop the Final Format of the Game.

Before a final version is made, the game should be played through by the designers to "debug" things that don't quite fit. Is the timing slightly off? Has something been left out? Does anyone have suggestions for improvement after a mock-play of the game?

Once the game has had a trial run and all of the parts are on paper or in your head, you're ready to build the final format. At this stage, if you have others to help you, it's best to divide up the work. Making the final version of the game has three main steps:

a. *An Overview of the Game*—This introductory statement should introduce the game and describe its educational objectives. If the game is a simulation, the introduction should present a scenario of main events in the game and their relationship to the process the game teaches. The acid test of clarity is: Could a colleague who was not present when the game was designed play it?

b. *Rules and Player Profiles*—Rules are hard to write, they inevitably have exceptions, and sometimes things come up in the course of play that were not foreseen by even the most godlike designers. Nevertheless, strive to keep rules simple and direct. It is probably better to err on the side of simplicity than to make rules so complex and formidable that students cannot comprehend them. Player profiles should be written *for the players* themselves. If role-playing is involved, the style of profile should be so inviting that students will want to take on the new roles.

c. *Making Game Materials*—Before you begin cutting and pasting, it's wise to have some of the materials you will need on hand:

large felt marking pens	posterboard
3 x 5 cards (various colors)	toy models (cars, human
5 x 8 cards (various colors)	figures)
dice	an alarm clock
play money	a bell
graph paper	name tags
construction paper (various	poker chips (various colors)
colors)	a large-type typewriter

If your game requires a gameboard, make it of posterboard large enough for the whole class to see. An alternative, if the entire class is to play at once, would be to make the gameboard on an overhead transparency to be projected. Making chance devices for games requires some skill. A good recipe for making a spinner is found in Ray Glazier's *How to Design Educational Games* (Cambridge, Abt Associates, 1969,p. 9). Glazier also recommends that gamesters review an elementary statistics text to remember various probabilities for dice rolls, coin flips, and other chance devices.

Some Practical Considerations

That seven-step process of design looks neat and easy. The actual process of writing a simulation game, we found in our summer workshop, is sloppier but more creative. "That list of steps," workshop members keep reminding me, "is all very well and good; but that's not how it happened for our group." What follows is intended to supplement the seven-step process and to help fill that inevitable gap between the way it is *planned* to happen and the way it actually develops.

First, pinning down the game's objectives and goals is a continual process of revision. Some groups start too wide ("Let's teach expository writing."), while others suggest a scope that is too narrow ("How about the five rules for the comma?"). Limiting or broadening the goals and adopting constraints and resources usually continues until the final form of the game emerges. In a game that focuses on writing, limiting the audience, the speaker, and the situation are the critical parameters. As accounts of practical rhetoric from sources as diverse as Aristotle and Walker Gibson indicate, limiting the audience, the speaker, and the situation are crucial variables in all writing. When designing games that stress writing, the game-makers should insure that

these restrictive dimensions are clearly established and understood by players from the game's outset.

Second, the steps of the design process as outlined previously tend to occur simultaneously. This is what makes game-building so exciting and so nerve-wracking at the same time. Some gamesters will want to talk about specifics ("Let's have a figure eight gameboard"), while others will want to ponder the imponderables of scope and objectives. All of this is probably healthy, at least in the early brainstorming. If the game becomes too rigid at the outset, many of the creative possibilities will be eliminated.

Finally, at some point (varying with the group and the proposed game), there comes an "Ah-ha" feeling. That's the only way to describe it. The game has coherence. Things seem to fit. This is the same feeling that must come to poets and musicians when a piece is finally "right." When that feeling comes, then the seven steps become fairly useful as a checklist. At this point, the members of the group can divide up the tasks included in Step 7. "Let's see, you make the gameboard. I'll write the rules."

Adapting the Game

So far we've been talking about the kind of game a teacher makes from scratch. Although many commercial games as they come from the manufacturer may not be right for your students, a few changes can make them so. Most commercial games can be modified so that the level of difficulty becomes simpler or more complex, the playing time shorter or longer. Most board games are really variations on a theme. To borrow a term from transformational grammar, they derive from the same "deep structure." By changing the "surface structure"—the specific content—you can make a new game.

THE MADISON AVENUE GAME, for example, specifies a speaker, an audience, and a subject for a structured writing assignment. Its deep structure is really that of Aristotle's rhetoric. By substituting new content for the categories of speaker, audience, and subject, we can make a new game. How about a game based on writing political speeches, called HOW WILL IT PLAY IN PEORIA? Begin with a stack of politician cards (Democrats, Republicans, liberals, conservatives), situation cards (rent control, wheat deals to Russia, busing) written for various audiences (DAR ladies in Massachusetts, steelworkers in Pittsburgh). . . .

Another example of a game in which the deep structure could be maintained while changing the surface features is Ken Davis' THE MYTH GAME. The board of this game is arranged with a series of events that recur in much of literature, both ancient and modern: birth, flood, exile, trials of a hero, last judgment. The list of specific literary works in THE MYTH GAME could, of course, be changed to correspond to the particular short stories and novels being read in class. By shifting the surface structure to books familiar to the students, the teacher could create a way of reviewing or reinforcing previously taught concepts. The competition involved in the game might make this review more appealing.

A commercial game like THE SHAKESPEARE GAME (Appendix B) might be made more suitable for classroom use with only a few changes, as Margaret Fleming's MACBETH GAME makes clear. Workshop participants objected to the game in its present form for two reasons: the most elementary level of play requires no knowledge of Shakespeare's plays, and the most complex level requires almost encyclopedic knowledge of lines from speeches.

In the basic format of that particular commercial game, students move markers around a gameboard; the Globe Theatre, at the center of the board, is their final goal. Teachers could modify SHAKESPEARE by limiting it to one play recently read in class, say *Macbeth*. The gameboard could then be redesigned to refer to plot elements in that play and no other. Students might draw dialogue cards and explain their significance. In other cases, they might have to support their answers with evidence from the text in order to advance toward the Globe.

These are just a few examples of games which have an interesting deep structure and which could be adapted for specific pedagogical purposes. In Chapter 6, we suggest more "games for tomorrow" which have yet to be created.

We've looked at some ways of building games, and talked about games in abstract terms. Now, if you're interested in making games for your own classroom, begin to think about what *you* would like to teach. Perhaps a game could be made with a specific impact on what you're teaching at the moment. Get together with some like-minded teachers and start exchanging some game ideas. That's really the only way.

4. The Classroom as Game

Kenneth Davis

"Now let's get *serious*. Let's stop playing games for a minute. After all, you can't play games *all* the time. What do I do Monday? What do I do in October?"

In the classroom, most of us *can't* play games all the time; there simply aren't enough games, and there are too many other things to do. Still games do teach, remarkably well. If we could find out why, we might learn something important about teaching and learning in general. We might learn to be better teachers on those October Mondays when we can't play games.

To discover why instructional games work, and what they can teach us about teaching, we need to look again at what games are. That's no easy task. When the philosopher-semanticist Ludwig Wittgenstein wanted to discuss the problem of defining words, he chose "game" as his example. In German as in English, the things called "games" are so diverse that definition seems impossible. How, after all, does a child building a tower of blocks—then knocking it down, then building again—resemble Bobby Fischer and Boris Spassky bending over their chessboard? How does either game resemble the games lovers play? For that matter, what common characteristic is shared by THE MYTH GAME and H.Z. ZILCH?

Wittgenstein's answer is that the things we call "games" have *no* single quality in common. Instead, they form a kind of network, joined by a number of overlapping characteristics. They share not a single, definable attribute, but a group of "family resemblances." Two such resemblances mentioned by Wittgenstein can be especially helpful in our search to learn why games teach. First, games tend to be activities engaged in for their own sake; they need not have external goals. And second, games tend to have rules. Let's examine those resemblances, one at a time.

Games Need Not Have External Goals

That games are things engaged in for their own sake is reflected even in our colloquial use of the word. When we say (as we did in the opening paragraph of this chapter), "Let's stop playing games," we usually mean to contrast "games" with some external reality to which we give greater importance. When a woman accuses her lover of "playing games" with her, she probably means that his actions seem to be performed for their own sake, not for the *larger* sake of the relationship between the two people.

The child with her block-tower, too, is engaging in the activity for its own sake, and that's one of the reasons we call it a game. As she grows from blocks, to jacks, to baseball and chess, the games she plays continue to be self-activating, self-motivating, and self-justifying.

But what of instructional games, where there clearly *is* an external goal? When our game-player reaches high school and becomes Format Editor in THE PUBLISHING GAME, she does so not for the sake of the game, but because her teacher has some larger purpose in mind: teaching about magazine journalism, perhaps, or giving practice in composition skills. How can such a game be called self-motivating and self-justifying?

The answer is that instructional games operate at two distinct levels. At one level, such games *are* motivated and justified by external pedagogic goals. In fact, when this larger purpose is not made sufficiently clear, even the student participants in a game may reject it as a waste of time: "We're here to learn, not to play games."

But once the larger educational purpose is clarified and accepted, the game-players leave the first level of the game and descend (no immediate parallel with Dante's hell intended) into the second level, the world of the game itself. Within this world, a magic begins to work, and even instructional games begin to be played for their own sake. As Johan Huizinga writes in *Homo Ludens*, "Play casts a spell over us; it is 'enchanting', 'captivating'".[1] Under this spell, our PUBLISHING gamester *becomes* Format Editor, with no goal but to rally her staff to beat that deadline.

This two-level nature of instructional games is crucial and most curious. Students enter into the life of H.Z. Zilch, for example,

1. Johan Huizinga, *Homo Ludens: A Study of the Play Element in Culture* (Boston: Beacon Press, 1950), p. 10.

with a fervor they would never feel for the life of T.S. Eliot. Either life, of course, could be used to teach skills of research and criticism; but the fact that Eliot really existed might tend to obscure this pedagogic purpose, tempting students to brand the whole enterprise as "irrelevant" because to them Eliot is unimportant. With Zilch, no such temptation exists; once students buy the first-level premise—that the game will teach them important skills—then questions of relevance can be set aside, and the exploration of the second-level, Vonnegutesque, game-world can begin. H.Z. ZILCH goes *'way* beyond mere irrelevance—and that's the fun of it.

Games Tend to Have Rules

Wittgenstein's second "family resemblance," that games tend to have rules, is tied closely to the first. If the game-world is a world apart, its boundaries are the game's rules, the constraints which define permissible activity. Even our block-tower builder seems to follow implicit rules; her cycle of stacking and toppling seems regulated by a set of internal constraints, which transform her actions into a kind of ritual.

So it is with more sophisticated games, whether relatively informal (tag, modern courtship) or relatively formal (MONOPOLY, the courtship of our grandparents). Most things we call "games" are governed by codes of stated or unstated laws. To quote Huizinga again, "Inside the playground an absolute and peculiar order reigns. . . . Into an imperfect world and into the confusion of life it brings a temporary, a limited perfection."[2]

Much of the effectiveness of instructional games derives from this fact, and from a curious paradox attached to it. The paradox is this: in a game, limitations are liberating; the constraints imposed by game rules *free* players to engage in behavior they could not (or *would* not, which is the same thing) engage in otherwise. Robert Frost defined freedom, after all, as "moving easy in harness." Let's look at several ways in which this paradox operates.

First, the rules of instructional games tend to free players from their own self-consciousness. As gamesters enter the second-level game-world, they take on new roles, whether explicit ("Format Editor") or implicit ("one who plays THE MYTH GAME"). These new roles are like Mardi Gras costumes: they free their wearers to attempt unconventional behavior, to experiment with

2. Ibid.

voices and postures, to take *risks*—all without danger to the ego behind the mask. Such risk-taking is probably essential to real learning; students can never learn from their mistakes if they are afraid to make them, nor can they learn from their successes if they don't dare to have them.

Second, the rules of instructional games can free students from the perils of the student-teacher relationship. Game rules, unlike other kinds of teacher-imposed constraints, take on a life of their own, quite apart from the instructor who announces them (and who might even have written them the night before). MONOPOLY players rarely express resentment at *having* to roll two dice (not one, not three), or *having* to move always clockwise (not the reverse, or not clockwise and counterclockwise at will)—even though such constraints put enormous limitations on the players' freedom. Instead, such rules, if ever examined at all, are accepted as necessary to the fun of the game. In the classroom, few students would submit willingly to the rigid demands of THE PUBLISHING GAME if those demands were perceived as the whims of an autocratic teacher. But within the world of the game, these constraints are authoritative without being authoritarian, and they are embraced with enthusiasm.

A third way that game rules are liberating is by their reduction of obstacles; because a boundary is drawn around certain problems, others are eliminated from consideration. The psychologist Mihaly Csikszentmihalyi, analyzing games and other forms of "play," suggests that such activity tends "to limit the stimulus field so that one can act in it with total concentration."[3] The rules of MONOPOLY, for example, make no provision for zoning boards, labor disputes, market fluctuations, and the thousands of other concerns that plague real-life real estate developers. MONOPOLY players are thus freed to act more creatively in dealing with the few problems that *are* permitted to exist. Similarly, the MADISON AVENUE gamester need not worry with decisions about the kind of product to sell, the kind of consumer to sell it *to*, or the publication to sell it *in*, much less decisions about footnoting, character development, or the thousand other considerations that could be thrown at a student writer. The constraints of the dice-roll eliminate the first kind of problems, and the constraints of format eliminate the second. What remains is a very small universe, one in which the student must write

3. "Play and Intrinsic Rewards," *J. Humanistic Psychology* 15 (Summer 1975), p. 60.

something of *this* genre, at *this* length, on *this* subject, to *this* audience. Yet because this artificial and restrictive universe is so small and its problems so few, the student is freed to be wondrously creative in solving them.

A fourth freeing effect of game rules derives from the third. Because the range of possible problems is narrowed in a game, success can be defined much more precisely. This fact is most obvious in "zero-sum" games, those in which total wins equal total losses. In tennis, for example, where one player wins and the other loses, the criteria for success are clearly defined and known to all concerned. But even in "non-zero-sum" games (such as those in which more than one player—perhaps all players—win) success criteria tend to be more explicit then in nongame situations. The Copy Editor in THE PUBLISHING GAME, arranging the pied dialogue of a Langston Hughes story, knows exactly what is expected of him and on what basis his work will be judged. He is freed from often-arbitrary teacher evaluation.

In this situation, the teacher, too, is freed. As Chapter 2 pointed out, the teacher (no longer viewed as an authoritarian, arbitrary rulemaker) can join in the game—either directly, as a player, or indirectly, as a consultant, facilitator, and *teacher* (in the best sense of that sometimes pejorative word).

As the title of this chapter implies, I believe it is possible—and useful—to view the classroom itself as a game. Certainly it's perceived as such (in a negative sense) by a great many students. Wittgenstein's "family resemblances" justify this view: the classroom certainly has rules, and, too often, the activities within it seem to be performed for their own sake, with no external purpose.

But the classroom can also be viewed as a game in a positive sense. Games are, above all else, fun; and, as we've seen, instructional games can teach. What have we learned about games that we can use in other kinds of teaching? How can we make "Classroom" a better game to play?

The first thing we can do is acknowledge that it *is* a game, and that like other games it operates on two levels. On the first level, what happens in the classroom must have an external purpose, and, as in H.Z. ZILCH, this first-level justification must be articulated and accepted. But classrooms also must contain a great deal of second-level activity—activity which *ultimately* works toward first-level goals but which *immediately* might be perceived as having no such relation to the external world.

The demand for "relevance" in education is valid and worthy of our attention. If we cannot justify the game we're asking students to play, then they are right in not playing along with us. But if we try to justify the relevance of every moment of classroom time, we will be able to do nothing else. The way out of this dilemma is to acknowledge formal education as a game; if our students grasp this concept, and accept the first-level goals, then second-level activities need not always be rationalized: they become, simply, "part of the game."

One way to acknowledge the classroom as a game, and so improve it as a game, is to articulate its rules. As is, students spend much of their time guessing what the rules are, in an effort to beat them. They become like the characters in Sartre's *No Exit*, waking to a strange world whose location, purpose, and laws are unknown. Some educational systems—Army basic training, for one (at least in the pre-volunteer days)—deliberately create "games" in which players aren't told the rules. Disorientation and dehumanization result. These may be desired temporary effects when the overriding goal is turning men into soldiers. But if that is not the goal in our classrooms, then we need to make our rules clearer, perhaps involving our students in the rule-making game. To learn, students need the freedom that comes from knowing what they can and cannot do.

Some teachers have had success with creating entire courses that have game formats; H.Z. ZILCH, for example, might be extended to cover a quarter or semester, and my own UTOPIA GAME gives game-like structure to an entire future studies course.[4] But short of this step, teachers can still take advantage of the benefits of articulating game rules. They can create calendars, spell out grading criteria, publicize disciplinary policies. Like the rules of MONOPOLY, such pronouncements can assume a life of their own; if they are advanced, and received, as game rules, they will be seen as facilitating the play of the game.

This articulation of rules is valuable at the level of the individual assignment, as well. Mike Beary quotes, in this context, Robert Frost's advice to a group of English teachers: "You must give them something to write about." Beary continues:

> His advice is still well-taken. Invention, including the invention of an appropriate form and an appropriate voice, can

4. Kenneth W. Davis, "The Utopia Game: A Self-Teaching Package," *Simulation/Gaming/News*, November 1973, p. 14.

> often be an overwhelming ordeal, especially for the young and disaffected writer, and teachers of writing instinctively do make that process easier by limiting the territory. Instead of telling the eleventh-grader to "write something interesting about *Huckleberry Finn*," the teacher who knows better will offer more sharply focused suggestions, like "write the letter Huck might have written to Tom Sawyer right after Buck Grangerford's death." . . . The scope of possible invention is still infinite, but, like the number of points within a circle, that infinity is relatively small. . . . Asking students to write *anything* may provoke zippy writing from a few, once in a while, but the more usual outcome will be the Engfishy [Ken Macrorie's term] bromides one would expect (and deserve) to get in papers entitled "My Hopes for the Future of Mankind."[5]

This is not to discount the value of "free writing" designed to ease student inhibitions about putting words on paper. Such assignments, when made well, have their own rules, explicitly defined: writing must be nonstop, for example, and no teacher corrections or evaluations will be made. These constraints on student and teacher have the same paradoxical liberating effect as the Huck-Finn-letter assignment above. We are not warning against Macrorie; what we are warning against are open-ended assignments with *hidden* constraints, such that the student timidly shares his nightly journal with his teacher, only to get it back with the spelling corrected.

At this level of assignment-as-game, the student, too, should be able to define the constraints. He or she should be encouraged to say, "Here's a paper I've written, and here are some of the rules of this particular play of the 'paper-marking game': (1) Ignore my spelling, please, this time; (2) I know the beginning is crummy; but read it, comment on it, and don't get on me too hard for it; (3) Look especially at . . . ."

Teachers of poetry often find that a student who *cannot* write a poem *can* write a haiku. Restricted to seventeen syllables, and so freed from decisions of form, the student writer becomes a poet in spite of himself. He enters into the *game* of haiku-writing. Its rules free the student, in Mike Beary's words, "to play with new ideas, new styles, and new voices more creatively than he might without each restriction, just as training wheels free [the novice biker] to find out what happens when he pedals faster, turns the handlebars, or puts on the brakes.[6]

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5. Mike Beary, "Toward a Rhetoric of Gaming," *E²/A² Digressions* 1 (Spring-Summer 1975), p. 6.

6. Beary, p. 7.

THE MYTH GAME traces a pattern which pervades myth and literature. To quote Joseph Campbell:

> a hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.[7]

This pattern, I suggest, is the road students take in playing games. Having accepted the first-level justification for the game, they leave the ordinary world and enter a game world. In the game world, a magic works; players are transformed into beings found nowhere else: cynical sophomores become serious Zilchian scholars, and frightened freshmen become furious Format Editors. And when our students return from this magical world, they do so with newfound skill and power.

Some critics of education call for breaking down schoolhouse walls. But since the society outside schools doesn't seem to promote learning in *adults*, one wonders if it would in children. As long as the walls are there, as long as the classroom *is* a world apart, why not make it a magical world—a game world? Why not let the constraints of gaming free our students to be heroes and heroines?

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7. *The Hero with a Thousand Faces*, Cleveland and New York: World Publishing Company, 1949, p. 30.

5. Why Not to Play Games

Irvin Hashimoto

One of the problems with a book on games is that readers might feel they're getting a sales pitch—"Play a game and save the world." There's something too evangelical about that, something too unrealistic. Used by the right teachers, under the right circumstances, for the right reasons, games certainly have a lot going for them. On the other hand . . . .

The more I think about it, the less I'm convinced that games can cure the world. What I'd like to do here is share some of my thoughts, prejudices, and ideas, with the hope of putting gaming into some kind of perspective. Argue with my ideas. Question them. Some of them represent the concerns of many gamesters, but others represent a point of view I have come to after staring at my bedroom wall late at night.

Idea: Games are not good for all teachers.

1. There are excellent teachers who for one reason or another do not feel comfortable with games. Some may have legitimate doubts about the validity of a given game. They may ask, "What specifically does this game teach?" and may not be convinced by the answers they are given.
2. There are many good teachers who need to have results planned. A game, after all, is a gamble. Who knows exactly how long it's going to take to play? Who knows exactly how students will react? In any teaching, there's the possibility of failure; but failure in a game is highly visible. The game sits there and dies in the middle of the classroom, and the teacher is left twiddling his fingers and grinning nervously.
3. Although I believe that every teacher *is* "creative" enough to build and run her own games, my worry is that many teachers don't *perceive* themselves as creative enough. I think running games takes a certain amount of self-confidence or sense of creativity. If teachers don't have this sense, if they feel they can't

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create, if they are in the habit of hauling out games and following all the rules without thinking of alternatives, then they are not in the position to give gaming a real chance. Such teachers, hobbled by their own sense of creative limitation, stand a good chance of making even the zippiest game in the world into "another classroom exercise."

4. I knew a teacher who checked every morning to see what films were in his building. If one was even remotely interesting, he would bag it for his class and get out of teaching a lesson. Educational gaming can be abused in the same way: a kid comes up at the beginning of class and says, "What's this game supposed to teach?" and the teacher says, "I'll let you know after I get it out of the box."

I am not trying to discourage teachers who have doubts about their abilities to create games or play games. I am not trying to tack unfair labels on particular teachers (e.g., "conservative no-game," "playboy too-much-game," "gamester solid-artist"). I am not suggesting that games should be used by a select few who "truly understand." What I am suggesting is that gaming should be viewed in terms of a teacher's entire system or style or method. From this perspective, I think of games as things that work well for many teachers. Others can be more efficient, more convincing, and more *effective* by maximizing the teaching skills they have in other areas.

Idea: Games are not good for all students.

Some students, for whatever the reason, look forward to something that will smack them right in the nose with "the answer." A game which eventually gets around to the answer or does not *have* an answer is a waste of time for such a student. I believe that a good game can challenge students' learning and perceptual strategies and help them to reintegrate their conceptions. But unless the teacher can convince the student that the risk of the game is worthwhile, things can easily fall apart. "Why do we have to do this?" can be a messy question.

Some students just don't like playing games. Some don't find games "new" anymore. Some are not easily convinced they *can* play games. (A game with "winners" and "losers," for instance, could be a real hardship on such a student.) Moreover, games which ask for new ways of looking at things can get bogged down when students aren't convinced there *should* be new ways of looking at things.

Idea: There's a point of no return.

Games should never be taken as ways for the dull teacher to recharge his batteries or reactivate his pupils.

> You got problems spelling? Play a game!
> You got problems getting Johnny to write? Play a game!
> You got a lot of bored kids in your class? Play a game!
> You got to go to the dentist during third period? Give 'em a game!
> You need a modern approach? Play a game!

Games are not the panacea for all teaching ills.

The spirit of gaming presented in this book is very positive. It should be. Gaming can do things that nothing else can. Yet there is a point where a teacher needs to stop and to reconsider what games should or shouldn't be used for.

Playing a game can be a lot of fun. Football, basketball, and tennis are nice games. Yet the minute you use a game to "motivate," you've got something else. I have no use for games whose main purpose is to teach facts. If the *facts* are what's worth knowing, then present them in a straightforward way. Don't try to *fool* your class into learning them.

"If Johnny won't learn grammar, give him a game and he will!" But if grammar were important to Johnny, you wouldn't need a game to teach it to him. The same applies to punctuation games, games where you fit litle syntax cards together to form sentences, educational crossword puzzles, sentence-diagramming games, or "Find the Spelling Words" games.

I have no use for games that attempt to trick Johnny into liking something. Some teachers prefer to call it motivation, but it is really deception.

Idea: Games can be cop-outs.

Games can be seen as the thing to do to "get some distance on life," or "see things in perspective," or some such thing. Fine. There are lots of times when it is really necessary—times when games might be really valuable. Sex games. Race games. Hate games. War games. Games where distance allows things to be said which couldn't be said, or done which couldn't be done. Yet many times games are indeed cop-outs. Lots of things are better discussed or argued about right out loud, in the open, rather than through some kind of "role" or "game" or other phony device to get people to say or think things they'd say or think anyway.

There's a game which uses tinker toys in order to "get into" the idea of power. Those players who have "power" give out the tinker toys to whomever they want and everyone tries to build a tower; at the end, those who have more tinker toys have built a taller tower. The teacher then asks "How did you feel during the game?" Maybe he gets all sorts of nice phony, useless answers like "I really get involved . . . " or "I could really see what power does to people" or "I can really relate that to my Uncle Ben in Tennessee who killed rats with a stick . . . . "

Yet a good teacher can get solid discussion going without resorting to a "power" game. I realize that's a bit simplistic; in some situations, of course, such a discussion is almost impossible. Every good discussion, moreover, needs a way to kick it off. Yet games in the classroom must be taken in perspective. A teacher with a new "game" in his bag of tricks can easily underrate or wish away the importance of discussion technique or group processes. If a teacher can't hold a good, solid, honest discussion, then a game's not going to help.

Idea: There are useless games.

There's the fun game, used by the teacher to waste time on Friday: Seven-up, Bingo, Spelling Bee, Spelling Test, Crossword Puzzle, Monopoly, etc.

There's the game used to teach facts: as I have said before, if facts are deemed essential, they should be taught as essential facts. Gimmickry in such an instance would only detract from the significance of those facts.

There's the game used for teaching systems in non-English fields: model UNs, mock archeology digs, fake World War IIs, society games. Of course these are useful in their fields. However, I am not sure if particular systems games in other fields can be easily adapted for English. (Some systems games in English are suggested in the next chapter; these are new explorations rather than transfers from other fields with other purposes.)

There are games that create situations for grasping feelings, attitudes, and emotions. Some of the so-called "communication" games fit here, along with role-playing, creative dramatics, dramatizations, etc. Some of these are more useful than others, but I suspect they all have limitations for the writing teacher. "Ice breakers" are fairly useful for setting a congenial atmosphere and loosening things up for some good discussions. Yet there's a fine line between using such games properly and mismanaging them.

Once the ice is broken, then a teacher has to move on to other things.

Useless are those games designed to "really get it on" with your neighbor. I am always suspicious of teachers who get high from the honesty and sincerity exuding from the souls of their students. I'm suspicious of "touch-feel" sensitivity games—I am not a counselor, I am an English teacher. Group "honesty" is OK, even necessary—but such "honesty" does not necessarily lead to good writing, or development of linguistic skills. Indeed, good writing and communicating can occur when covering one's tracks; a liar and a genuine cheat can write some very nice stuff.

Useless also are those games which ask for and evoke certain feelings but end right there—at which point the teacher says, "Now go home and write about it." And Johnny goes home, plays two hours of basketball, takes his girl to the drive-in, and then comes home to crank "it" out.

A "feeling" or an "emotion" is tough to deal with as a product. Nail it down and you're never quite sure you have it right. For a writing teacher, I see all kinds of problems using games without a product to create products (written assignments). Sometimes "feelings" should be felt and not expressed.

Idea: All these ramblings are leading somewhere.

I suspect games are best as tools to open doors. A teacher says "Write about your sex life" as an assignment, and Johnny's mother runs to school with a look of pain and a 5000-signature petition. A teacher creates a game where Johnny doesn't have to write about sex but Peter can if he wants, and no sweat. A teacher says "Write about love," and Melinda writes some gushy thing about love love love and Johnny turns in a blank paper because that's too much to ask. Teacher creates a "game" in which Melinda's love love love is compromised by the situation and Johnny is given a situation through which he can disguise his real feelings, and things work a bit better. (Notice that this is different from using a game to get people to express their "real feelings." That's something I'm not sure a game can reliably do.)

Idea: Maybe there's a list of things to keep in mind when trying to put a game into perspective.

As I look back, these are questions I'd ask about any game under consideration:

a. Does this game fit into my "style" or am I just borrowing the game and plugging it in?
b. Does this game fit into the type of class I'm dealing with? (Including individual students who might not be "game" students?)
c. Is there more than "motivation" in my motives?
d. Is this game more than just a "cop-out"?
e. Does this game focus on thoughts and strategies that produce an inherent product, not a product that hangs on like a spare shoe?
f. Does this game affect and/or utilize values, experiences, perceptual strategies which a student brings to class, but not hold "sincerity" or "honesty" or "telling it like it is" as a prerequisite for greatness?
g. Does this game do the important things better than some other less elaborate approach?
h. Do I recognize the fact that this game is a game?

6. Tomorrow's Games

Kenneth Davis
John Hollowell

Games available for English classes are few, especially when compared with the hundreds on the market in social science fields. This great disparity is merely a product of history, not of any inherent difference in suitability of games to the two disciplines. Social science teachers jumped on a bandwagon, and this bandwagon now carries a glut of games, varying widely in quality. The English bandwagon is still relatively empty, and so has abundant room for many yet-undeveloped games. In these closing remarks, we suggest what some of them might be.

If instructional games have a *forte*, it's portrayal of structure. A good historical game on the American Revolution, for example, would not attempt to recreate events; rather it would lay out the basic constraints of the conflict and permit players to maneuver within them. In so doing, students would learn the real *structure* of that war, even if they changed its outcome. Similarly, THE MADISON AVENUE GAME attempts, not a literal representation of an ad agency, but an objectification of the *structure* of decision making that takes place within the agency as seen through the eyes of its copywriters.

Much of the unrealized potential of gaming in English lies in this portrayal of structures. In language, in composition, and in literature, the leading edge of English studies today is an effort to discover underlying structural aspects. Games are uniquely suited to help us, and our students, in that effort. Let's look at each of the three main subdivisions of "English" in turn.

Language Study

Language study in this century has been chiefly concerned with defining the structures—psychological, philosophical, social—that themselves define language. The result has been a growing tendency to view language itself as a game, a self-motivated behavior constrained by a variety of rules. If making students

aware of these rules—these structural constraints that define one's language—is a goal of English language teaching, then we might imagine a number of possible games that could aid in this task. For example:

—a game based upon the linguistic theory of Benjamin Lee Whorf could simulate an encounter between parties, humans and extraterrestrials, each having a language that codifies reality in a very different way.

—a "Chomskian" game could award points for building sentences from deep structures, through surface structures, through transformations.

—a sociolinguistic game could place its players in artificial "dialect groups," each with unique constraints on its use of language. A "standard dialect group" could be designated, perhaps, holding more power in the game than the others.

—a language-origin game could assign "cave man" roles to its players, and lead them through a recreation of various theories of the origin of language.

—a semantics game could involve players in propaganda and censorship activities of a mythical dictatorial state. The work of the NCTE Committee on Public Doublespeak suggests numerous possibilities.

Composition Teaching

In the area of composition teaching, too, attention to structure dominates the field. Some of this work deals with the internal structure of writing, as teachers follow the lead of Christensen and others in analyzing the patterns that make good writing good. Other recent research explores the external structures which affect composition—the rhetorical constraints of voice, purpose, audience. Six of the games we've included for publication in this book teach writing skills, and each suggests a wide range of related possibilities:

—THE MADISON AVENUE GAME could be adapted, *ad infinitum*, to produce games which generate specific writing assignments. John Hollowell mentions one, HOW WILL IT PLAY IN PEORIA?, in Chapter 3 and Mike Beary has suggested a HIT PARADE game to generate song lyrics, within constraints of audience age, theme, and proposed singer.

—THE PUBLISHING GAME, THE BLANKETY BLANK GAME, and GRAND ILLUSION suggest a whole family of somewhat longer games which put players in simulated real life writing roles. Mike Beary, Gary Salvner, and Bob Wesolowski

have designed a game, NEWSCAST, on this model (see Bibliography).

—H.Z. ZILCH and SQUARE CORNERS could serve as an inspiration for other games that create an entire fictional world through which players move and write. ZILCH's creator, Irv Hashimoto, has fashioned a game called TULSA, centering on happenings during an imaginary bus trip. This game is not as yet available for use; it is mentioned here only to suggest what teachers and students can do, given examples.

Literature

In literature as well, attention to structure pervades the current scene. Northrop Frye has laid groundwork for increased understanding of the "anatomy" of criticism, and the Structuralists (in the narrower sense of the term) have hinted at exciting parallels between patterns in literature and patterns in the human mind, in social systems, and in the universe. These developments suggest:

—games (like THE MYTH GAME), which use structural commonalities to help students learn about a wide range of literature.

—games (like THE GAME OF MACBETH) built on the structure of *particular* literary works, which could help students get "inside" a novel, say, in the same way an historical game could help them get "inside" the Revolutionary War.

—games which explore the relations between literature and life, perhaps through creation of a fictitious world and its literary products.

If developments in English subject matters suggest *content* for new games, then developments in educational media suggest *forms* that games of the future might take. Perhaps the richest source of potential games lies in computer technology. Mathematicians and social scientists have already begun to tap the computer's enormous power for manipulating information in instructional games, but the power is there for the English teacher as well.

A computer program could, for example, in a simultaneous simplification and sophistication of QUERIES 'N THEORIES simulate a speaker of another language responding to queries from a student "linguist." Another program could generate "real world" writing assignments (as in THE MADISON AVENUE GAME), changing constraints as the student writes, with an equivalent of MONOPOLY chance cards. Yet another could

provide a fictional environment through which game-players, seated at different terminals and playing different roles, could "write" their way.

The creation of "game environments" could be accomplished with other media as well. One can imagine, for example, museums or libraries containing full-scale, multimedia recreations of the settings of literary works. Visitors to these exhibits would become game-players, interacting with resident actors and with each other in recreating, or altering, well-known stories, just as visitors to many science museums can interact with created instructional environments. World's fairs have displayed films whose plots are altered by audience vote, and the movie *Westworld* suggests how amusement parks of the future might permit extended vicarious experiences in historic environments. Why couldn't schools, libraries, or some yet-untried institutions create similar intensive learning situations?

Chapter 4 cited the psychologist Csikszentmihalyi's analysis of the limited "stimulus field" provided by games and other play activities. To quote his conclusions at greater length:

> . . . it is possible to order structured activities and situations in terms of whether they are more or less intrinsically rewarding, depending on the intensity of flow [the author's term for the participation in an "intrinsically rewarding" experience, as defined in the next sentence] they allow a person to experience. When an activity is able to limit the stimulus field so that one can act in it with total concentration, responding to greater challenges with increasing skills, and when it provides clear and unambiguous feedback, then the person will tend to enjoy the activity for its own sake.
>
> This brief outline of the flow model has several interesting implications for human motivation. For instance, is it possible to restructure standard settings for activities (e.g., jobs, schools, neighborhoods, family interactions, and so on) in such a way as to increase the flow experiences they can provide? . . .
>
> Finally, the flow model has direct implications for social and cultural institutions as well. It seems likely that the effectiveness of political, religious, and cultural movements depends in part on the amount of flow experiences they make possible.[1]

If, as this suggests, society as a whole could be improved by making it more game-like, then the future of gaming lies far beyond the few possibilities enumerated in this chapter. Tomorrow's instructional game, if we or our children are so fortunate, will be life itself.

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1. "Play and Intrinsic Rewards," *J. Humanistic Psychology* 15 (Summer 1975), pp. 60-61.

Examples of Teacher-Made Games

Madison Avenue Game

MADISON AVENUE is, for many of us, the paradigmatic composition game, giving most of the theory in this book "a local habitation and a name." Lean and tidy, MADISON AVENUE is playable in a single period by any size class, and, because of its flexibility, it has provided many writing teachers with a quick and effective lesson on audience. Moreover, MADISON AVENUE is easily adaptable to a wide variety of non-ad genres. In short, if you play no other game in this book, play this one.

Madison Avenue Game

Mike Beary

Goals

1. To get students to collaborate in writing a television commercial of about 200 words, according to special instructions.
2. To give students the opportunity to evaluate the effectiveness of a short prose piece written by other students.
3. To provide students with a challenging and enjoyable writing task.

Group Size

Three to five participants per team

Time Required

Sixty Minutes

Materials

One Madison Avenue game box for each team, plus paper and pens

Process

1. At the beginning of the class meeting, the teacher divides the class into an even number of teams of three to five players each.
2. Each team is given a Madison Avenue game box and is directed to a section of the room as far away from other teams as possible. (Ideally, teams would be sent to separate rooms.)
3. Each game box contains the materials necessary for students to determine the characteristics of the audience they will pitch their advertising copy to: an instruction sheet (Welcome to Madison Avenue!) for each player, two dice, and three stacks of cards (eleven Product cards, eleven Target Consumer Insecurity cards, and eleven TV Show cards).

4. Each team is directed to invent a product and write 150-200 words of advertising copy geared to a hypothetical audience which possesses a certain hang-up and habitually watches a particular television show. Writers are urged to brainstorm ideas and write collaboratively.

5. At the end of thirty minutes, the teacher (whose game title is Production Coordinator) gives each team written instructions to select a team member to take his/her team's commercial to another team, without in any way communicating with that other team.

6. While teams are exchanging their ads, the teacher makes another visit to each team, this time delivering written questions that this team must answer about the commercial that has been given to them. After reading that other team's ad, the editorial team decides the product category, the consumer insecurity its creators had in mind, and the TV show during which that ad is to appear.

7. After allowing about ten minutes for this, the teacher instructs teams to confer to find out whether their guesses are right. The teacher urges the teams to discuss what the author-team intended in the commercial and why the reader-team responded to the ad as they did.

8. Team scoring. For every correct answer a team *makes* in response to another group's commercial, that team gets 100 points. For every correct answer a team *gets* in response to the ad they have written, that team gets 300 points. The teacher can reward the highest-scoring team(s) in any way. (Gold stars and lollipops are favorites.)

9. At the end of the class meeting the teacher collects all the commercials and mimeographs them for the next class meeting, so that students can read them and discuss their rhetorical effectiveness, if that seems profitable.

Variations

1. In place of TV Show cards, the teacher substitutes Publication cards, choosing magazines that are both familiar to students and as diverse as possible.

2. The game can be made even more challenging by instructing each team to draw two or more Target Consumer Insecurity cards and to try to accommodate both (or all) in a single piece of copy.

3. Have students rewrite their commercial, keeping their original product and consumer insecurity, but writing for a different television show. Of course, students can rewrite their ads, altering any one or more of the three variables.

Player Instructions: Welcome to Madison Avenue!

Starting now, you and your co-adpersons have thirty minutes to invent a product and write up a zippy 150-200 words of advertising designed to plug it on TV.

You have to work inside some crucial constraints, however. Inside your team's game box you'll find a pair of dice and three sets of cards—blue, pink, and yellow. Take the cards out and put them in three separate stacks, according to color.

Now throw the dice, then find the BLUE card whose number matches the number you threw. The product you will invent has to belong to the category named on that *Product Card*.

Throw the dice again, then find the corresponding PINK card. Your agency's market analysts have determined, through extensive psychological research, that a very large number of the consumers you want to reach are slightly screwed up in the way described on that *Target Consumer Insecurity Card*.

Throw the dice once more, then find the corresponding YELLOW card. This *TV Show Card* names the program during which your ad will appear.

For now, ignore all cards except the three you've drawn. They tell you all the important facts (or at least all you're going to get) about the consumers you're gunning for. You know their weak spot and the program they will be watching when they see your ad. Going on this, invent a suitable product, from the specified category, and write the zingiest, most persuasive ad you can. (You'll all be working on ONE ad.) As you brainstorm and write, keep your target audience in mind!

Ready? Not quite. There are some limitations:

1. Make sure your product's an original, not one now on the market. And give it an original name.
2. Don't use any of the key words or phrases that appear on your pink card. Use your own language.
3. Don't refer by name to the TV show on which your ad will appear.
4. Don't let any of the rival ad agencies working around you discover what you're up to. You're in a cutthroat industry, and any clues overheard by your competition could cost your team points.

In thirty minutes your Production Coordinator will come by with more instructions. Go to it!

Instructions to Ad Team # _____

Time's up. Put the finishing touch on your commercial and write your team's number at the top of your ad.

Then select someone from your team to take your finished ad to Team #_____.

That person is not to say a word to anyone when he/she delivers the ad.

Instructions to Ad Team #_____

Momentarily you'll be getting (if you haven't already received) a TV commercial written by Team #_____.

When you get the ad, read it (all of you), then spread out all of your cards and answer the three questions below by circling the number on the appropriate cards.

Your team gets 100 points for every right answer—that is, every one of your answers that jibes with the intentions of the ad's creators. If you disagree on the answer to any question, settle your differences by secret ballot, throwing dice, rational argument, or arm-wrestling.

1. What kind of product did the creators of the ad invent? (See BLUE cards.)
   2 3 4 5 6 7 8 9 10 11 12

2. What insecurity, hang-up, or obsession was this ad designed to exploit? (See PINK cards.)
   2 3 4 5 6 7 8 9 10 11 12

3. Which TV show did the ad writers have in mind? (See YELLOW cards.)
   2 3 4 5 6 7 8 9 10 11 12

Yellow	Pink	Blue
1. "Issues and Answers"	1. Super-self-conscious about physical appearance.	1. Automotive
2. "The Wonderful World of Disney"	2. Hung up on good taste. Steers clear of anything gaudy or frumpy.	2. Medical
3. "Kojak"	3. Fanatical about physical fitness. Eyes light up at any promise of improved health.	3. Musical
4. "The Waltons"	4. Afraid of being thought old-fashioned. Apt to jump at fads.	4. Clothing
5. "Lawrence Welk Show"	5. Intellectually insecure. Pleads headache whenever friends play "Jeopardy." Smuggles crib sheets into IQ tests.	5. Sports
6. "Mary Hartman, Mary Hartman"	6. A lonely heart desperate to improve love life. Hasn't missed an issue of *True Life Confessions* in five years.	6. Food
7. "Charlie's Angels"	7. Uptight about appearing tight-fisted. Will make the big impression at any cost.	7. Vacation
8. "NFL Football"	8. Suffers delusions of grandeur. Invited Stevie Wonder, Muhammad Ali, and Jackie Onassis to last birthday party.	8. Electrical
9. "Name That Tune"	9. A militant back-to-nature freak. Likes it organic, biodegradable, and recycleable.	9. Entertainment
10. "Johnny Carson's Tonight Show"	10. Paranoid about being taken for a sucker. Takes pride in spotting come-ons a mile off.	10. Cosmetic
11. "Medical Center"	11. Future shocked. Likes everything the way it used to be. Can't think of a single idea whose time has come.	11. Living

Scoring for Ad Team # _____

When you meet with the team whose commercial you read, find out if you got the answers to those three questions right. Give yourselves 100 points for each right answer.

Question 1_____ Question 2_____ Question 3_____

When you meet with the team that read *your* ad, find out how many of their answers to those three questions *they* got right. Give yourselves 300 points for each one they got right.

Question 1_____ Question 2_____ Question 3_____

Add up all your points. Total_____

Publishing Game

Surely millions of "newspapers" and "magazines" have been produced as class projects in English classrooms. Most motivate writing, all fill time, but few insure that learning occurs. PUBLISHING GAME does, by using game-like structure to assign specific writing tasks. Best of all, the game's framework allows teachers to include their own favorite writing assignments in the package. We've seen blasé junior high students and equally-blasé groups of English teachers jump with enthusiasm into the PUBLISHING GAME.

The Publishing Game

John Hollowell
Gene Templeton
Larry Schwartz

THE PUBLISHING GAME, a simulation game designed for use in the junior high, mirrors the real-world process of writing and editing a small magazine. Students no longer write essays for the teacher's red pencil, but are miraculously transformed into writers, poets, reviewers, and editors of a magazine staff. The game format, or role-playing, accomplishes two things: (1) a valid purpose of writing for an audience is established, and (2) reading, writing, editing, and proofreading are combined into a coherent pattern which culminates in a tangible product—a class magazine.

Organizing the Game

Step 1.

Divide the class into teams (publishing companies) of about 10-15 students each.

Step 2.

The teacher (who plays publisher) kicks off the game with an introductory speech that provides the context for play and tells students about their roles in the game.

Publisher's Speech (gruffly)

> "The publishing game is a tough business. Frankly, I've been discouraged by your recent sales records. We're in a big slump! To turn the tide of this economic disaster, I'm going to ask each publishing company to create a magazine on the theme of Spring (substitute any thematic idea). Each company will write the stories and articles for the magazine by doing the special jobs in these JOB PACKETS (8½" x 11" envelopes). Everything you

---

This game was devised by John Hollowell, Gene Templeton, who teaches at Hillsdale College in Michigan, and Larry Schwartz, a teacher in Ann Arbor public schools. It appeared originally in Ouida H. Clapp, ed., *Classroom Practices in Teaching English, 1975-76: On Righting Writing* (NCTE, 1975), pp. 61-65.

must do is included on your instruction sheets in the packets, but as your publisher, I'll be around to help out and to answer questions. The first thing you will do is hold a meeting of your company to decide on the name of the magazine and the name of your company. But let's stop all this jawing and roll the presses! May the best team, er, company, win! (*Enthusiastically hand out job packets to each team.*)

Step 3.

Each job packet is carefully prepared in advance by the teacher. The key to the simulation is that the instructions for writing, writing samples, colorful magazine pictures, and any other materials are included in 8½" x 11" envelopes.

Description of Job Packets

While space does not allow for a full description of each job, the following examples of job packets are illustrative of the variety of writing tasks which might be possible.

Packet 1: Format Editor.

You're the quarterback of your team! It's up to you to decide how the various parts of the magazine will be put together. Find out from each of the other staff members what articles they are working on, then make a list of the titles and lengths. Look over shoulders, ask questions, bug people to do their jobs!

Specific jobs:

1. Make a table of contents of all articles, poems, and stories for the magazine. Assign page numbers to each entry.

2. Next, make a copyright page for the magazine using one from a book or magazine as an example. Be sure to include the facts of publication, the name of the company and the date.

3. Proofread all the work turned into you. Correct grammar, spelling, and other errors. (Writers who finish early should help you with this work.)

Packet 2: Biography Editor.
(Assign two students, if desired.)

Write a 40-50 word "Contributor's Note" for each of the writers, poets, and editors on the team. Interview each team member to find out (a) hometown and main interests, (b) previous publications, and (c) facts about his personal life. (Writers should be encouraged to "make up" their backgrounds as much as possible.) A sample biographical entry:

JOHN DOE is a contributing editor to _____(name of magazine)_____ . His stories have appeared in *Mad* magazine and in *Scholastic Scope*. His latest venture is the founding of a new journal on the popular arts, the *Coyote Review*. John is a bachelor and lives in Yuma, Arizona with his pet beagle, Lucky.

Packet 3: Review Editor.

Write reviews (like dust jacket blurbs) for the back cover of the magazine. You may select excerpts of quotations from the following samples, or, better yet, write some phony reviews of your own. If you use quotations, select from the sample reviews that show your company's magazine in the best light. (Four or five sample reviews are included in the packet to serve as models.) An example:

"Groovy! Outasite! Far out! That's the only way I can describe _____(name of magazine)_____ . These young dudes can really write, man. Can you dig it? So drop all those other books about birds singing and spring, and pick up on _____(repeat name)_____ . For a fast-moving anthology of stories and verse—this is it!"

***Rolling Stone*

Packets 4 - 8: Writers.

(Any number of writer packets can be created, depending upon class size and the size of the teams. Also, if desired, more than one student can be assigned to the same packet. The tasks listed below are suggestive of what might be asked.)

Writer #1 (for example): Instructions and materials included in a sample writer's packet are as follows:

1. Three or four bright, colorful magazine pictures showing people in action scenes related to the theme of the issue.
2. Instructions for writing a particular prose or verse form. Usually a specified word count or length is given.
3. A model of the kind of writing required. (Writers might be asked to create cinquains, haiku, or narrative paragraphs about the subjects of the photographs in the packet.) For example:

Write a cinquain about the Spring scene in your favorite photograph in your packet.

Cinquain Rules	*Sample Cinquain*
line 1—noun, one word	Dove
line 2—2 words, describing noun in 1	White, soaring

line 3—3 words, showing action of noun in line 1	Wings flapping, stirring
line 4—4 words, showing your feelings or thoughts about noun in line 1	My heart lifts up
line 5—1 word, a synonym for noun in line 1	Bird

Packet 9: Poetry Editor.

Three short poems related to the theme of the magazine are included. (For our issue on Spring, we have chosen e. e. cummings' "In Just Spring," Frost's "Spring Pools," and Millay's "Spring.")

1. Read each of the three poems slowly and carefully. Which one do you like best? Why? Be sure to consider the poet's use of language and his specific images. Which poem makes you *see* Spring most clearly in your mind?

2. Write a 30-35 word introduction for the poem. Discuss some of the things you like about it and introduce it to a reader who will see it for the first time. This brief introduction is called a HEADNOTE.

3. If you have time, do the same thing for another poem in your packet, or find a similar poem in a magazine or book.

Packet 10: Promotion Editor.

Create a three-minute speech calculated to "sell" the company's magazine to potential buyers.

1. Make your talk as persuasive as possible. To do so, you will need to find out specific information as: (a) the titles and the writers of the stories, poems, and articles; (b) the title and price of the magazine; and (c) biographical information about the writers and editors on the staff (see the Biography Editor for this).

2. Now write a rough draft of your speech. Be sure to consider the strong points of your publication and the kinds of people who may want to buy it—your audience!

3. When the magazine is put together, you will deliver your talk before the entire group.

(As an added gimmick, sample ordering forms might be dittoed and placed in the packet for the Promotion Editor to distribute.)

Step 4.

When each student has completed his writing task and turned in the finished product to the Format Editor, papers should be exchanged among the team members for proofreading and correction of errors. The game context provides a good incentive for working on these skills. As a final step, finished copies of all materials are written out and decorative covers for the magazines may be designed. Scissors, magic markers, crayons, and construction paper should be available at this point.

Fortunately, there need not be "winners" and "losers" in this game. The Publisher has the option of choosing the best magazine, or students may vote to determine the winner. The best team, if desired, can be rewarded with points, praise, or grades. Better yet, the magazine can be displayed prominently in the classroom, "published" on dittos, or even placed in the school library.

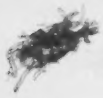
Outcomes

The response of junior high classes I have worked with, and those of my student teachers, has been enthusiastic. Students find the writing jobs fun. A former student teacher wrote recently: "I've got some really fantastic work. I was shocked (and they were, too) to see that they could write so well." THE PUBLISHING GAME, and similar role-playing experiences, motivate powerfully because they echo the reasons professional writers write—to be read. The chief assets of the game are that a sense of cooperation is fostered among students of differing abilities, that students are given a context in which editing and proofreading make sense, and finally, that the teacher can surrender the red pencil to become an adviser and a resource instead of a mere giver of grades.

H.Z. Zilch

H.Z. ZILCH is a whimsy-filled alternative to the library paper on a literary figure. Instead of tackling the imponderables of style and meaning in Eliot or Pound, students are invited to become critic-biographers of a fictional, somewhat obscure poet—H.Z. Zilch. What do we know about H.Z.? Fortunately for us, H.Z. created a number of poems before his untimely death. Numerous writing assignments are suggested as students attempt to recreate the literary past and meaning of Zilch by working from his poems and fragments, journal entries, letters, and newspaper accounts. Although the results are often hilarious, ZILCH has the serious purpose of teaching such skills as literary analysis, explication of poetry, and working with biographical and historical background. Who knows? After an apprenticeship on the oeuvre of Zilch, students might be ready to move on to Eliot or Pound.

H.Z. ZILCH



Irvin Hashimoto

Think of H.Z. ZILCH not as just as game—but a thematic collection of points of view, strategies, ways to attack "assignment making." Think in terms of alternatives. Think in terms of modifications. Think in terms of creating new and different H.Z. Zilch's.

Target Age

Generally adaptable between grades 9-12. H.Z. ZILCH was originally developed as a collection of notes aimed at a ninth and tenth grade audience. Much has been added and changed. Right now, if you are thinking in terms of ninth and tenth grade, think in terms of simplification of data and simplification of options.

Target Population

Material was planned to be modified and refined for whatever audience a teacher might encounter. If the data doesn't fit, then it should be changed. H.Z. ZILCH is a game that changes. A teacher needs to make it his own in order to use it most effectively.

Playing Time

Generally adaptable. Some teachers can use all of H.Z. ZILCH —in which case the "game" becomes a long-term project tied together thematically. Selections can also be removed and adapted for particular classroom situations.

Number of Players

Generally adaptable.

Cost

Generally the cost of dittos, paper, and time for modifications.

Goals, Objectives

The H.Z. ZILCH project is designed to:

1. give students something to write about.
2. give students a controlled set of data for categorizing in logical order.
3. give students specific contexts to use in designing a rhetorical order for the following:
    a. narrative
    b. comparison/contrast
    c. explication of a text
    d. inference
    e. research
4. inhibit stock responses to literature in order to ensure a diversity of student output.

Materials

H.Z. Zilch dittoed artifacts, paper, writing tool, scissors, a hat full of hope, desire, invention, and audacity

The Project

Introduction

No one knows much about H.Z. Zilch. Some feel he was some kind of real loser. Some feel he was a person with extraordinary insight into human nature, the world, and whatever else philosophers tend to spend their time insighting about. All we have to go on are a few scraps of poetry which H.Z. wrote in 1915 and 1916, parts of a book H.Z. wrote some time before 1932, the diary of H.Z.'s next door neighbor Willa Sue Swink, and a collection of odd bits and pieces of information gathered by an unknown graduate student at the University of Michigan. Unfortunately, we do not know anything else about this graduate student beyond the fact that "someone" was reported several times "lurking" in the third floor stacks of the Graduate Library and was known to have used a vacant study carrel on that floor. It was in this study carrel #321 that on January 24, 1973, then librarian Charlotte Pederson discovered the research and threw it out. What we have are the remnants of the research picked out of a trash compactor at the city dump of Ann Arbor by Charles Schwartz, a garbage collector with the Right Way Rubbish Service.

The Poems

Most of the poems in this collection were written by H.Z. Zilch during 1916. Sometime on the 16th of July, H.Z. put his poems in a brown envelope, placed the envelope over his heart, and tried to shoot himself dead. Either the gun had target loads or H.Z.'s poems were very heavy—because H.Z. seems to have survived. The poems, however, were unfortunately marred.

Generally, scholars have broken the poems into two groups:

Group A

The following are two poems which are generally considered genuine H.Z. Zilch. Only six poems written in H.Z.'s own handwriting and individually signed "H.Z." have been found. The tone and feeling embodied in these poems have memorable, unmistakable qualities never before seen altogether in one spot.

Charlotte

I thought of her as a blossom flower
in the fields of time—
Timeless, eternal, scenting the seasons
with strawberry sherbet.

When I saw her crossing the space between
my house and her garage,
It was as if a new breeze fluttered in
my heart.

A cardiac arrest of love.
A ray of sun tanned my cheek rosy.

Oh if I could walk beside her
Oh if I could start her car
Oh if I could carry her away to see
Peter Pan.

bullet hole

I loved h[illegible]he sun shines over yon
moun[illegible]
I loved h[illegible]he day stretched out on
yon sea.
When I saw her kicking dandelion seeds in
the sunlight,
I felt uplifted as a cloud, a leaf, a
moon, a star.

But I lost her in the Sunny Season
During the rain.
She stared into her [illegible five words]
And said the moon was [one word missing]
things
Invading men's lives.

Alas, I pine away.
Alas, I feel the winter in my bones.
I feel the loss of loss.
My face breathes tears.

Ogre, ogre, ogre.
What do I care for you?
The moon and you are one.
I see you smiling on my cares.
I see you brooding on my woes.

May the sun never shine again.
May you, too, doubt your own end.
May the bat fly in your bowels as it
flys [sic] in mine.
7/8/16 H.Z. (signed)

Ogre

She is an ogre.
She sucks the wind from life.
I pine. I wither.

Whither may I go?
She has my heart in her breast pocket.
She fogs my world.
What els
I love he eternal love,
Above whi rightness
Can percei

I tried to give her my favorite
gourd
But she was no gardener.
All she would say was, "Go away"
And "yuk, yuk."

A woman is a deeper mystery
Than winter on a summer night.
7/6/16 H.Z. (signed)

Group B

The following poems were also found in the brown packet over H.Z.'s heart. These, however, do not seem to have been written in H.Z.'s own handwriting. When questioned in the hospital by a reporter for the *Detroit Times*, H.Z. was heard to say, "They're all mine . . . more or less." This statement has led various scholars to question the actual authorship of all or some of these poems in Group B. (See, for instance, Derrick Saunders' "Consequences of Recent Investigations into the Metrics of H.Z. Zilch," *Modern Language Supplement*, 14 (1971), pp. 12-24.) [Note: because of space limitations, only two of these poems are included here.]

Perceptions

The sun reflects. Across azure water
Glittering. Eyes twitching in the
piercing light
Sunbeams refract in disarray.

I see her smiling.
If only I could hold that smile
Cling to that
Last dream . . .

By high noon brighter shining still
I caught those beams as one large mass.

She dares flee from me
Her face is but a [illegible]adow cast in the
eons of time.
Who is she?
Is she the messy, [illegible]essy, messy
grime of life?
What is this that overwhelms me?

Back in the caves of my mind
I peer out over the cliff only to see
Miles and miles of garbage smeared
against
The walls of time.
7/15/76

Pistol Packing Mama

I sought her
In the humdrum of the world.

Near automobiles and business suits.
I sought her
In the humdrum of the world
Near fragments of machines
And chunks of the beautiful.
The world found ou[redacted]
It coated my hands with gasoline.
I wiped them on the grass.
It squealed as it coated my
soul with guano
And left me rubbing with a towel.
6/31/16

The Diary of Willa Sue Swink

Willa Sue Swink lived next door to H.Z. Whether there was an actual relationship between H.Z. and Willa Sue is questionable. Part of the problem has to do with inconsistencies found between H.Z.'s poetry and Willa Sue's diary. It also seems strange that H.Z. calls Willa Sue "Charlotte" throughout Willa Sue's diary. What follows are a few key entries.

June 28. Dearest Diary, I met the smoochiest guy this morning while I was eating my yogurt & blueberries in my front yard. At first I thought he was a masher (my first) but he was only my next door neighbor. Smoochiest I said? Well. He is all right. His ears are a little big but he could wear a hat. Anyway, he was only my next door neighbor. Leastwise that's what I could gather. I never saw him move in though. I always thought there was an old lady living there. Hmmmm. He was pretty talky. He said his heart fluttered out the window at me and he had to follow. He said, "Charlotte, I love you as a sunny day, a mountain of stars, a butterfly on a nasturtium." I said, "You some kind of looney? They call me Willa Sue and I'll be . . . (you get the idea) if you can call me something else!" I hate the name Charlotte. Reminds me of a pig. I really let him have it, though. Gave him the old what's it for. You know. You know what he said next? He said . . . get this . . . "You are my sunshine, my only sunshine," and kissed me on the forehead. Yuk. What could I say? I had that white cream on my face to keep the sun off and he got it all over his lips. He asked me to go on a picnic with him tomorrow. I told him he had white cream on his lips. He asked me if I liked ham sandwiches. I told him I threw-up easy but he said he could bring fried chicken. Yuk. Alls I needs brown old greasy chicken to smear all over my nose.

June 29. Dearest Diary, What a boob. Smoochy came over at about 7 o'clock and pounded on my door. &##© 7! I still had my curlers in and all I could do was yell out the door "go away!" And he said, "You promised!" And I said, "You looney!" And he said, "You promised!" And he picked up this green picnic basket and started beating on the door. And Mrs. Winkle started peeking through her window across the street . . . and well I didn't have much in the house to eat anyway so . . .

July 2. Dear Diary, ha, ha, ha. Listen to this: "I love thee more than the hairs on the back of my dog's tail. I love thee more than tree trunks." ha ha. He doesn't even have a dog.

July 6. Smoochy rattled a gourd at me today. He said, "Oh if I could walk beside her, Oh if I could start her car. Oh if I could walk beside her. Oh if I could start her car . . . " He repeated that until I threw down my dandelion digger and ran inside. What a creep. M.B. says J.C. says to get a gun. If J.C. says so, maybe I should. I hate M.B.

July 11. Dearest Diary, Took target practice in the basement but it made my hand smelly. Got to get some nice hand lotion.

M.B. said my hairdo was a smash. Smasheroo. And I did it in the mirror myself.

Obie Johnson doesn't like me. I wish J.C. liked me. Obie Johnson peeps in everyone else's window but mine. I feel lousy.

Got some new cologne—but it turned my armpits green. I look like I got grass under my arm.

Oh . . . and Smoochy serenaded me last night. He sang, "Oh may the bats fly, may the sky lie, may the sun refuse to shine." I tried to pour water on him but accidentally I dropped my trash can on his head. Yuk yuk. That was really a flasheroo. Wowee. I can't print what he said, but it didn't rhyme. You should of heard it.

Thought for the day: If it cost a dime, what can I say?
Many cents more tomorrow you'll pay.

July 15. Imagine that! Smoochy tried to kill himself. Ha ha. With my gun! Imagine that! I didn't think he was all that bad. His breath was a bit too much but he could of always talked with his hand over his teeth. He had a fine mouth. Like a little bow.

Yesterday he asked me to look at the moon again but alls I could say was, "If you really want to see me happy, change the subject—I heard that before." If I knew he was thinking about killing himself, I'd of been nicer. I hate to see people suffer—it gives me funny feelings inside, all lonesome and sad. Once I hurt my finger but no one would listen to me. I know how it is. Ah well.

Thought for the day: If at first you don't succeed,
Tomorrow's a brand new day.

Some Facts

The following item was printed in the police log for July 17, 1916:

Fight in alley on 1200 block between Salvation Army and St. Vincent de Paul Ct. A Willa Sue Swink beating Charlotte Crimp (1297 St. Vincent de Paul). Swink claimed Crimp was "trying to steal my poet;" Crimp claimed Swink had no claims. No explanations at scene.

This newspaper item appeared four days later:

Mystery Woman Found (*Detroit News*, July 21, 1916)

Charlotte Crimp, 1297 St. Vincent de Paul Ct., said today she was sure she was the missing woman police were looking for in the suicide-attempt investigation of H.Z. Zilch. In a written

statement, she admitted that she and Zilch were secretly engaged and had planned a small ceremony in the month of August.

Zilch was found with a self-inflicted gunshot wound in his one-bedroom bungalow at 1289 St. Vincent de Paul Ct.

Police have been looking for a "Charlotte," whom the poet seems to have admired completely. Zilch refuses to comment on his true love while recovering at St. Anthony's Hospital, and is gaining much public attention for his steadfast refusal to discuss the subject of his love-sickness.

Research

The following is part of the research done on H.Z. Charles Schwartz, the rubbish collector, turned these over to the University of Michigan Rare Book Room on September 19, 1974, in answer to the call for donations during the University's "Bicentennial Book Drive."

H.Z. Zilch, a fragment from *The Greenest Watermelon* (New York, 1933).

"So I left the world of humdrum business and sought it where it could be found. I wiped the gasoline from my hands, so to say, and rubbed them in the mud of fields."

page number missing.

H.Z. Zilch, a fragment from *The Greenest Watermelon* (New York, 1933).

"One of the major problems of the Skersnergowsker is that when it flimbles with an actual Skittle, it turns even the brightest minds from the sincerity of the human soul to the love of butterflies."

p. 122

Betty Lou Zilch, *Diary*, unpublished.

August 17, 1932. I watched H.Z. pouring little mounds of corn all over our back yard last night. I asked him what he was doing, but all he would say was, "flimble, flimble, flimble." I told him he just as well ought to know that this was the last straw. I wasn't going to have a corn field in my back yard. And he said, "flimble, flimble, flimble."

Selma R. Trott, *H.Z. Zilch: A Study of a Futile Quest* (Chicago, 1969).

"Many people seem to have claimed a good understanding of H.Z. Some six (Agnes Lee, Charlotte Glover, Bertha Tomkins, Stella Potts, Virginia Steinway, and Louise Charolais) all claimed to have been engaged to H.Z. through various periods of his life. None was present at his suicide."

p. 62

Alex Panshin, *Interesting Phenomena* (New York, 1956).

"A Skersnergowsker has a texture of soft jelly and is generally a bright blue. Most authorities have little idea what it eats; however it is known to nest in magnum trees which are at least fifty years old. As far as I know, none has ever been kept in captivity.

"The phenomenon called "flimbling," as I understand it, makes people think of butterflies."

p. 45

Byron Doolittle, M.D., *Case Histories* (New York, 1957).

"Magnum trees? And who ever heard of magnum trees?"

p. 38

Byron Doolittle, M.D. *Case Histories* (New York, 1957).

"As far as I know, Skersnergowskers do not exist. Granted, many people have stated that they have become well-acquainted with them, but to my knowledge, no case of a sighting has ever been scientifically documented. We must, therefore, consider these "Skersnergowskers" as being in the same category as witches, werewolves, ogres, and great pumpkins."

p. 37

George Peabody, *Memoirs* (New York, 1945).

"It was an ugly spectacle. H.Z. Zilch still looked very young, although he was middle-aged, but pale, haggard, and trembling. He stood by the fireplace and giggled while he drank club soda and vodka. He said the police were after him. He could trust only his Siamese cat Henry. Henry had no claws. As he spoke, he quivered with excitement, hatred, and imagined terrors. He seemd to be living in a dream. The last thing I remember was that he mumbled something about magnum trees and ran out the door without saying goodnight."

p. 53

George Peabody, *The Left Hand That Itches* (Boston, 1912).

"I've only seen one Skersnergowsker in my life. I was feeding corn to my sister's milk cow and it hovered for an instant above my left ear before . . . before . . . what do they call it? . . . before it skittled left and vanished. It never flimbled as far as I know. Harry Fredkin my next door neighbor said if my cow saw it she'd give more milk. I don't know about that. She mooed twice at the time, but I don't think it did her much good."

p. 39

Virginia Steinway, *The Mystic, Supernatural, and Phantastic* (Detroit, 1956).

"Skersnergowskers belong to the wide range of phenomena which are considered *real* visions. They emanate from the deepest regions of the underworld. I have been at seances where there were three simultaneous visions of pink Skersnergowskers flapping their wings and hovering over the center of the table at the same time. As they appeared, we all felt the cold, icy chill of worlds beyond our wildest understanding."

p. 678

H.Z. Zilch, fragment from *The Greenest Watermelon* (New York, 1933).

"After having spent several weeks with Skersnergowskers in the wilds, I find it difficult to return to civilization. I find mankind vulgar, violent, obnoxious, and snake-like. Who can say the same thing about Skersnergowskers? No one."

p. 119

A flimble a day
Keeps the doctor away.

old saying attributed
to Ben Franklin

Selma Trott, *H.Z. Zilch: A Study of a Futile Quest* (New York, 1964).

"As far as I know, H.Z. Zilch was the first man to actually claim to have seen a Skersnergowsker. Whether he saw the first one is a matter of doubt, but the fact that he searched for the rest of his life to see others makes one pause in wonder. He is an example to others who are in doubt. He is a shining example of a man with a purpose in life!"

p. 1

The New York Times, Aug. 17, 1971.

WELL-KNOWN DOCTOR
COMMITS SUICIDE

Dr. Byron Doolittle, of 1734 Oakwood Place, was found dead in his garage. His wife, Miriam, discovered his body shortly after 6:00 p.m. when she noticed the family car mysteriously idling in the garage. A note in Doolittle's shirt pocket explained that he could no longer live with himself. Mrs. Doolittle had no idea what that meant. As she confided, "Byron had no reason to commit suicide. He loved me too much."

H.Z. Zilch, fragment from *The Greenest Watermelon* (New York, 1933).

"I understand that some people have actually eaten Skersnergowskers, but how can you eat one after you have looked into its eyes?"

p. 34

Bryon Doolittle, M.D. on a taped interview, Aug. 16, 1971.

"As far as I can see, you should check with that man Zilch. I've never claimed Skersnergowskers cause psoriasis. I've never claimed that they cause suicide. For all I know Zilch made that up to get back at me. Leave me alone. Leave me alone. The man is not only insane, he is nauseating, diabolical, corrupt, filthy, insecure, insincere, ugly, and a black-hearted ghoul. What more can I say? I hate him from the bottom of my heart."

Alternatives

1. Do whatever interests you.
2. You can write a few more poems (highly recommended) and from these develop something based on "Which ones are the genuine H.Z. poems"—a good way to get into comparison/contrast papers and ideas of language.
3. You can get different classes to write H.Z. poems and trade them among classes.
4. From the facts contained in the real and fake poems, you can ask groups or classes to fill in Willa Sue's diary. If you can trade these diaries among classes, so much the better. Out of these diaries, an assignment might be something like "What was the *true* relationship between H.Z. and Willa Sue?"—a good way to get into narrative or even historical scholarship.
5. Modify names, dates, places to fit your school. You might even pick a special block near school and use actual house numbers (preferably of people you know). Run an ad in the "Personals" section of your local newspaper. Ask student reporters to write a feature on H.Z. for the student newspaper. Try to develop or create a real myth to give H.Z. a true "presence" in your classroom.
6. Students can write H.Z. research as well as you can.
7. The research data makes a nice pseudo-term paper with lots of options. If you use the poetry plus Willa Sue's diary, you can make things as complicated as you want. One suggested topic for a

paper might be: Write a paper in which you use all but six of the research cards you have.

8. In a less research-oriented class, you might use the research data to "reconstruct" the remainder of H.Z.'s *The Greenest Watermelon*.

9. Stretch your mind. Make H.Z. *your* project. Use H.Z. to get at absurdity. Use H.Z. to change perspectives. Use H.Z. to get "behind" the "facts" and into visions of other worlds.

Grand Illusion

GRAND ILLUSION is our best example of a whole composition course in a single simulation. Students work together on a long piece of narrative writing (a film scenario), at the same time learning about —and writing—descriptive, expository, and persuasive pieces to meet the demands of the "crises" that arise. While this version of GRAND ILLUSION, with its bits of film esoterica, is tailored for college freshmen, the game should be easily adaptable for other levels.

Grand Illusion

Christopher Bohen

Introduction

GRAND ILLUSION is a composition teaching game designed to elicit creative responses to a variety of writing assignments. The game format accomplishes two purposes: (1) it gives students interesting reasons for writing, and (2) it allows students to work closely together toward a common goal—a film scenario.

The game takes place inside the filmmaking school of the great American director, D.W. Bergman. If you have never heard of D.W., you are not only ignorant, but fortunate. D.W. has not made a film since 1970, but being in desperate need of cash, he has been forced back to work. The trouble is, D.W. has rarely had a creative thought and is not likely to have one now. His only hope is the D.W. Bergman Workshop, which he started several years ago in a UCLA dorm room. He is enlisting the aid of his faithful workshop director (you) to get the newest batch of filmmakers to write a marketable script. Your classroom will become the Workshop, and your students will write D.W.'s film. Against this backdrop, you will infiltrate the workshop with descriptive, expository, outlining, and letter-writing assignments.

Materials

Decision Sheet (six film types and six plot frames)
Film Crises Sheet (events that affect the writing of the scenario and from which the teacher makes assignments)
Biography of D.W. Bergman

Instructions

1. Introduction to the Game

Welcome students to the D.W. Bergman Workshop by discussing the famed director's humble past, his great success, and his present dilemma.

Christopher Bohen is currently a graduate assistant in English at the University of Kentucky.

2. Selection of Film Type and Plot Frame

Pass out Decision Sheet, and have the class choose the film type and plot frame, either by the roll of dice or by discussion.

3. Selection of Actors

a. Divide the class into four groups and assign a character type to each (protagonist; antagonist; sidekick or romantic opposite; and secondary characters).

b. Discuss with your writers how to write a character sketch, peppering your language with film jargon.

c. Have each student write a description of the character assigned to his or her group.

d. When sketches are complete, ask each group to decide on characteristics for their character by consensus and then write a single group sketch.

e. Collect the groups' composite profiles and ditto for class distribution, so that all writers will know the characteristics of the main characters. If you wish to monitor individual student work, collect individual sketches as well.

f. Have the class cast the film, with real actors or imaginary ones. If you wish, assign a letter asking these actors to take the roles.

4. Selection of Settings

a. Assign each of the four groups one part of the plot frame the class has chosen.

b. Discuss with your writers how to write a set (place) description, again peppering your language with film jargon.

c. Have each student write a set description for the part of the plot assigned to his or her group.

d. When descriptions are complete, ask each group to decide on details for its set by consensus and write a single group description.

e. Collect the groups' composite settings and ditto for class distribution, so that all writers will know the details of the settings. Again, if you wish to monitor individual work, collect individual set descriptions as well.

5. Scenario Writing (Part of a sample scenario is included)

a. Groups now begin to work on separate "acts"—separate parts of the plot frame as assigned above. Explain that even

though groups work separately they should be in close contact to establish film continuity.

b. General staff meetings should be called regularly for sharing ideas and insights.

6. Crises

a. During the scenario writing, assign crises, in turns, to the four groups. These assignments will be more realistic and effective if you draft letters or memos precipitating them.

b. Space crises so you have the opportunity to discuss the writing assignments with the groups.

c. The game is complete when the crises are exhausted and the four parts are written and edited into a finished scenario.

Decision Sheet

Film Types

1. Western
2. Detective
3. Disaster
4. Horror
5. Science Fiction
6. Comedy

Plot Frames

1. Man meets woman. Woman mysteriously disappears, leaving only one clue. Man runs into many difficulties trying to find missing woman. Woman is found, but what is wrong with her? Something very strange has happened.

2. Man arrives in town from some unknown region and does good things for the town. He is liked, but remains very private, mysterious. People begin dying and other suspicious events occur. Town is in panic and accuses stranger. He flees and sets out to solve crisis. Crisis is solved, but who is guilty? The stranger?

3. Man goes to jail for a grievous crime he claims he did not commit. He vows revenge on the three people that sent him to jail. Years later man is paroled and returns home to live. After getting married and finding a job, he continues to vow revenge. The three people he has threatened, thoroughly frightened, begin to run into odd accidents. Man declares innocence and sets out to find the real cause. The three people die, but the man finds out who or what is responsible and vindicates himself of the crime for which he was sent to jail.

4. Woman returns to hometown after successful career in state politics. She is welcomed by all, but for some reason is not very friendly. She seems to be afraid of something. After a short time she starts getting messages from an anonymous person in the state

capitol predicting dreadful things for her friends. She discounts the threats, but when unexplained misfortunes start happening, she determines to find out why. In her years as a politician, she has made many enemies, but only one would be capable of perpetrating the dastardly events plaguing her hometown. She tracks him down to stop him before he hurts any more innocent people. She finds him and has a face-to-face confrontation, but he denies all. How does she break him down, or does she? Is hometown saved from its predicted disastrous end?

5. Woman hires man to find her missing husband after police have found no trace of him. Man seems to be making progress when he suddenly resigns from the case. The woman takes up the case herself, but the private detective she had hired warns her to stay away. Woman starts getting threatening messages in her husband's handwriting, but she stays on the trail until she makes a startling discovery. Woman finds husband. Is he dead or alive? And who or what is that with him?

6. Man knocks on a woman's door late one night. He knows her only slightly, but he's all bloody and tired and needs immediate medical attention. She takes him in and he tells her a mystifying story. She can't save the poor guy, so she pumps him for information. He dies and she sets out to uncover the oddities of his story. She runs into all sorts of obstacles in search of the truth. She meets a trustworthy fellow and they set out to solve the case together. Just as they are about to crack things open, something horrendous happens. They never said what it was, so we'll have to improvise.

Film Crisis Sheet

(**Note:** *In the midst of scenario writing, each group is interrupted several times as a "crisis" develops. These crises are assigned in order, except for the two that are given to all the groups simultaneously.*)

1. President of Pannuck Pannavision, Darryl F. Pannuck, meets a dancer in Las Vegas, Fifi La Fromme, and decides to make her a star. Tells D.W. she'd be great in his new film. D.W. has no choice. Write her into the script.

2. D.W., in euphoria over his new contract, throws a gala party and blows thousands of dollars he doesn't have. Write a letter to the producer requesting advance funds to start project and to pay for damage at Wyatt Regency Hotel in Peckinpah. Apologize for D.W.'s behavior. Our future depends on this letter.

3. D.W. is sinking into deep depression. We need to bolster his confidence and the best way is to make him feel needed. Write a newspaper article about D.W., praising him for his contributions to the film industry. Stress the fact that the public is breathlessly awaiting his next film.

4. D.W.'s arch-enemy, Irving R. Thalgreb, a director also, dies in his Beverly Hills home. D.W. has magnanimously agreed to eulogize him at the lavish funeral, which is to be covered by all media worldwide. Trouble is, D.W. has concealed his hatred for years and really can't think of one good thing to say about Thalgreb. He can't even remember any of Thalgreb's film titles. He accepted the invitation while suffering from the d.t.'s. He saw it as a chance to finally bury the dreaded Thalgreb. Your task is to write Thalgreb's eulogy for D.W.

5. Fifi La Fromme has deserted her benefactor and become engaged to Senator Vito Firenze, (Rep.-RI), while he was campaigning for Gov. Ronnie Ray Gunne in LA. Since Fifi is being paid by the day, Pannuck demands that she be killed "very, very early" in the film. Adjust your scripts accordingly. He really said "brutally killed" but we've got to be careful of the censors and not worry about an executive's temporary anger. He suggested having her be crushed by a collapsing voting booth in Providence. Invent a plausible solution of your own.

6. Last week D.W. gained a measure of notoriety for his role in aborting a holdup in Peckinpah, Texas. He forced two youths to flee a general store when he approached them at the counter with a loaded rifle and said, grinning, "Smile when you say that," a line he remembered from one of his old movies. Little did he know that the youths had told the cashier to hand over all the money just a second or two before D.W. approached. The youths apparently felt their knives were not match for D.W.'s rifle and fled. The NRA heard of D.W.'s efforts and asked him to speak at their national convention in Dallas on the right to bear arms. He was bewildered, but flattered, and accepted. He hasn't yet realized what everyone is excited about; after all, he was only buying an air rifle for his grandson. His heroism was a dangerous accident. He is afraid of guns, has never fired one in his life, but nevertheless feels obligated to give the speech. Write an argumentative speech in favor of the right to bear arms.

7. (*to be given to all groups*) The producer, Mars Solaro, is getting nervous; he hasn't seen nor heard from D.W. in two weeks and the studio executives are demanding to see some proof that D.W. is actually moving ahead on a script. They are convinced he

is just wasting their money. The producer needs a brief outline of the film to present to the executives at next week's board meeting.

8. Leading actor breaks arm skiing; film can't be delayed because of tight schedule and budget. Somehow, make a plausible account for injury in the script.

9. D.W. was interviewed last night by Howard Coldsore on network TV and he promised the public a surprise ending in his new film. He assured the nation that it would be different from anything done by the renowned Alfred Kitchock.

10. (*to be given to all groups*) With the film near completion, we must prepare a massive publicity campaign to sell D.W.'s comeback film to the public. (Roll dice a la MADISON AVENUE GAME to determine publication in which ads will appear.)

11. A letter of acceptance must be written to the NRA headquarters in Winchester, Wyoming.

12. D.W's fan club president, Mike Nichels, has heard rumors that there is the possibility of a new D.W. film. Write the club a letter as if you were D.W. himself. Be sure to answer all the club's questions but don't give away any secrets.

13. Johnny Karnak, TV talk show king, has written D.W. requesting that he appear on his show. D.W. is in no shape to discuss drivel with Karnak. Write a letter to Karnak respectfully declining his invitation. Be careful: Karnak does not accept "no" without a reason. D.W. doesn't have one, so make up a plausible excuse and be sure to compliment Karnak profusely. He loves it. If you fail, Karnak will lambast the vulnerable D.W. for weeks in his monologue.

14. With the Academy Awards rolling around again, Hollywood gets sentimental. D.W. has been asked to present an Oscar for service above and beyond the stage door to Otto Plaschkes. D.W.'s never heard of him, but knows that he can't turn the academy down at this stage of his career. So, write a nice speech for D.W. so he can present the award to old Otto.

Bergman Biography

A series of accidents usually leads to a major disaster, but in the bizarre life of D.W. Bergman accident has become synonymous with success. Ever since his unplanned conception in 1915, DeSica Welles Bergman seemed destined to drag himself through life as a case study in mediocrity. It is not D.W.'s fault that his fate was altered. He tried desperately to fulfill his promise and amount to nothing; but in America, as would be possible nowhere else in the world, he became a success as a film director. Even today, after

thirty-seven years of work, he knows very little about the occupation which brought him worldwide recognition.

As a sickly youth and bungling burglar, D.W. appeared to be on the proper path; but after seven years in a Wisconsin state penitentiary, he found his life changed mysteriously—and accidentally. In 1938, after being paroled, D.W. wanted to serve his country, but was ineligible because he was a felon. Disheartened but still eager, D.W. heard of a crack French unit visiting Montreal, so he made his way to their camp and begged to enlist. No one can explain the French reasoning; but, anyway, they accepted D.W. as a member of the Cinema Verites and sent him to Paris to work with the Nationale Montage outfit.

Mistaking this filming crew for a military unit was the first in a flood of fortunate gaffs for D.W. Today, he is considered a has-been with no future. To be sure, he has won six Oscars, but he has done so without the benefit of intelligence, creativity, or style. He is the all-time American dreamer: aware of his greatness, unsure of how he achieved it, and ignorant of the many friends who do his thinking.

Film Credits

D.W. Bergman (1915-)

Citizen Hearst (1941)
Mactruck (1943)
The Ox-Bow Accident (1944)
The Treasure of the Sierra Padre (1948)
Singing in the Train (1951)
Stane (1953)
On the Riverbank (1954)
East of Limbo (1955)
Wild Blueberries (1958)
Anatomy of a Suicide (1959)
The Loneliness of the Long Distance Operator (1962)
The Knock (1965)
Hulla Ballou (1965)
Centigrade 247 (1966)
When . . . (1968)
The Drop-Out (1970)

Sample Script

Film Type - Detective

Plot Frame - #5

As the scene opens, Agnes Kilbride sits nervously in a straight-back chair, whispering quietly to herself. Tears stream down her

face [*camera zooms in on tears as opening music fades, holds for a few moist seconds, and then pulls back for a pan shot of the dingy grey-green office*]. She has been sitting in the same chair for over an hour, trying to explain to police detective Ralph Spinks that something terrible has happened to her husband. Paul Kilbride, a well-to-do stockbroker, had not come home from the office the previous evening and Agnes is worried. Paul had been coming home from work promptly every night for sixteen years, until last night, and his wife is certain a disaster must have occurred to change his routine. Agnes cannot convince Spinks that anything extraordinary has happened. Just then the door creaks open [*Agnes and camera turn toward door*] and Spinks, a huge, sloppy man, walks into the stuffy office.

Spinks I'm sorry, Mrs. Kilbride, we've checked all the bars near the brokerage and no one's seen your husband. Why don't . . . (*Spinks is interrupted by an angry Agnes Kilbride.*)

Agnes [*camera now behind Spinks' head looking down at Agnes.*] Look, I've told you ten times my husband does not drink! He has a heart condition that does not allow him to drink!

Spinks I just thought, Mrs. Kilbride (*moves behind his desk and puts his feet up*) [*camera following*]

Agnes You just thought! All you cops ever do is think. You sit around with your feet up (*Spinks takes his feet off the desk and sits up*) thinking about crime, but you never do anything to help people until it's too late! Why can't you understand? My husband is in trouble and you refuse to listen to me. You think I'm insane, don't you? [*camera is now between them*]

Spinks Mrs. Kilbride, your husband has been gone for one day—not even that long—and you expect us to drop everything and find him? C'mon, maybe your husband got tired of coming home every night.

Agnes What do you mean by that!? (*screaming as she jumps to her feet*)

Spinks I mean, maybe he found somewhere else to go for one night. Someone else to see. Someone to break the monotony, Mrs. Kilbride.

Agnes What you mean is that you won't help me. Am I right? (*softly, as she turns to go*) [*camera follows her to the door*]

Spinks [*camera cuts to Spinks in front of desk*] Yeah, Mrs. Kilbride, I'm not going to help you because I don't think you need help. Give this thing a few days and relax. I'm sure Mr. Kilbride will come home. In fact, he's probably home right now wondering where you are.

Agnes [*camera cuts back to Agnes, her hand on the door*] Well, I doubt that. I doubt that very much indeed. I guess I'll just take my problem elsewhere. (*she opens the door*)

Spinks [*Spinks moves toward the door into the picture*] If you're thinking private eye, forget it. What you need is a marriage counselor. (*Agnes stares at Spinks, not attempting to conceal her scorn. She doesn't have to speak for Spinks to know he's stepped out of line.*)

Spinks Hey, I'm sorry. I've got no right to mouth off—but stay away from private cops.

Agnes [*camera is behind Agnes, looking at Spinks*] Why? Do they find people and make you look bad? (*she slams the door*)

Agnes marches defiantly through the outer office [*camera following*] and into the street with numerous detectives watching her. She knows none of them believes her husband is in any danger and they certainly wouldn't care even if he were. Not knowing what to do or where to turn, she wanders helplessly down the building-lined avenue, unaware of the blazing pavement beneath her feet. She stares down the concrete street, praying that Spinks is right, but knowing he is not. She needs help, or, rather, knows that Paul does. What would he do in this situation?

Tune in for the continuation of Part I - Does Paul really get his stocks broken?

Square Corners

SQUARE CORNERS is a second-generation game, an offspring of the MADISON AVENUE GAME which its designers played in a workshop on game design. It allows ample opportunities for teaching the writing concepts of persona, audience, and linguistic appropriateness. Students take on imaginary roles in a fictional southwestern high school as they write communications to one another in the roles of student, teacher, parent, or administrator. The characters and situations for this game strike students as realistic: few students fail to find their teachers and classmates reflected in the game's cast. The random selection of speaker and audience adds to the challenge of the writing assignments, which appeal powerfully to the satirical urge in most students.

Square Corners

Sarah Barker
Susan Hunter
Fran Wylie
Howard Lysager

You are about to enter the world of Square Corners High School, which is peopled with a variety of characters ranging from students to principals to janitors. As in every school, one of the primary functions, communication among these people, is carried on in a variety of ways. You will have a chance to become a participant and attempt communication with another of the characters. For example, you may be the principal writing a letter to a student or making an important announcement through the PA system, or you may be a cafeteria worker writing a memo to the janitor. Some of the results may be hilarious, and some may seem far too real. Good luck to all at Square Corners High! (*Note: Any resemblance the characters and situations in Square Corners High have to real people and events is purely coincidental.*)

Goals

Object of the game: Each player or team assumes the role of a character communicating to another character about a given situation through a given form of communication (radio announcement, love note, speech, etc.). Each player has thirty minutes in which to write. After the written message is created, the object of the game is to guess the writer's character, situation, audience, and medium.

Rules

1. Divide the class into teams of up to three players. In small classes, individuals will serve as a team.

2. Each team should be given a stack of 3 x 5 cards, numbered from 1 to 26, prepared in advance by the teacher. Each team also needs a set of colored cards as follows:

The originators of this game all teach in Arizona schools. Sarah Barker, Susan Hunter, and Fran Wylie reside and work in Sierra Vista; Howard Lysager teaches in St. David.

Green cards (total of 12)—tell you what medium to use in your writing
Blue cards (total of 26)—give you the character you are to *be* when writing *and* tell you who you're writing to
Yellow cards (total of 18)—define the situation to be written about

3. Each team or individual should select four cards, in turn, from the stack of numbered cards. The first drawn tells the number of the GREEN CARD to use; the second drawn tells the number of the BLUE CARD to use as the *person writing* the communication; the third card drawn shows the BLUE CARD to use as the person *written to*; the fourth card drawn shows the YELLOW CARD to use.

(*Note: Since the number of cards of different colors varies, draw again if the number card drawn does not match a corresponding color card. For example, if for your GREEN CARD you draw the number 23, draw again; there are only 12 numbered GREEN CARDS. Continue the process until 1 green, 2 blue, and 1 yellow card are drawn.*)

4. Using the information on the four cards drawn, players have thirty minutes to write their communication.

5. At the end of the writing period, the written messages are exchanged among the various teams. (Teams should exercise care not to give away their team's identity to another team.)

Scoring

1. For the guessing team, ten points each are awarded for the correct identification of the writer, the audience, the medium, and the situation. (forty points possible)

2. For the writing team, twenty points are awarded for each correct guess made by the team reading the message. (eighty points possible)

3. The total score for each team, then, equals the sum of 1 and 2 above.

A Variation on the Game

1. Same rules as for the basic game, except that, after the communications are collected, the teacher will read them all aloud, leaving out names, and all students will be allowed to guess the identity of the writer, the audience, the medium, and the situation.

2. Scoring: ten points per correct guess.

3. No writer may guess on his own paper. No more than three guesses per item per paper.

Definitions

1. *Audience*—receiver - person to whom you're writing (communicating) (target audience - means the same)
2. *Identity*—writer - point-of-view - person you are pretending to be; speaker
3. *Medium*—type of communication, such as TV interview, memo, PA announcement

Methods of Communication (Green Cards)

(Note: For convenience in playing the game, the teacher should prepare the information listed below on green 3 x 5 cards.)

1. memo or special bulletin
   For example: Date: 3/5/77
   To: X
   From: Y
   Re: (what you write)
2. personal note
3. letter to the editor of the school paper
4. speech
5. PA system announcement
6. interview
7. radio or TV announcement
8. casual conversation
9. public notice
10. formal letter (including date, inside address, etc.)
11. love letter

Who's Who at Square Corners High (Blue Cards)

(Note: These character profiles should be prepared on 3 x 5 cards for convenience in playing the game.)

1. Mr. John Carpenter (custodian)

Mr. John Carpenter is a fairly happy man because he used to be a bus driver and knows that anything is better than that. He has learned to look the other way when students dump wastepaper onto the corridor floors from their lockers.

2. Timely Cashless (teacher)

Eagerly substitutes whenever and wherever possible. Has a degree in deep sea diving and has a stimulating series of three lectures on the subject which he tailors to all occasions. Attends all school board meetings seeking a raise. Timely is always surprised at how

well students know school rules and how frequently the rules change.

3. Tempa Cheer (nurse)

School nurse and former woman wrestler from the swamps of Louisiana, Tempa has developed her nursing skills to the point of being able to give shots to a double file of students at the same time. Wife of the East Side karate champ, she has a thermometer tucked behind each ear.

4. Finely Daboss (student)

Sixth-year senior who has finally been "elected" student body president after a five-year campaign. His friends all wear black leather jackets. Sweeping reforms are Finely's aim. He is considering negotiation with the administration on the release of the biology teacher who gave his girlfriend a failing grade.

5. Gerry "Jive" Darwood (student)

Jive loves class discussions best when he gets a good laugh, which is most of the time. During boring lectures, Jive entertains everyone but the teacher. Jive wears bright colored clothing and can talk in ten funny dialects. His imitations are hilarious.

6. Flora Demand (parent)

PTA president who believes PTA has only one function: to get those "loafing teachers" on the ball. Roasts one faculty member at each PTA meeting in her "faculty review" presentations. Arranges frequent parent surprise visits to all classrooms.

7. Mr. Fehr (administrator)

Mr. Fehr (pronounced fear) is the disciplinarian or hatchet man of the school. Since Mr. Hedman is so good natured, keeping everyone on the straight and narrow falls to Mr. Fehr's lot. In appearance, unfortunately, he resembles the hatchet mentioned above. Verbal echoes coming from his office, when a student is present, have an ominous sound.

8. Lizzy Gordon (student)

Liz feels strongly that attendance should *not* be mandatory. She is expert at note-forging, nurse-visiting, and can imitate her mother's telephone voice perfectly. Smart enough to "get by" despite her frequent absences, Liz is expert at convincing teachers that her grandmother really *did* die this time. Square Corners' most talented ditcher is 5'4" and uses to advantage her big, brown innocent eyes.

9. Gertie Gravity (student)

Gert, 5'7", 145 healthy pounds, loves all sports. Gert plays football—preferably *not* touch—is a star of the girls' track team, lifts weights, never misses a wrestling match. She jogs from class to class and is never late or out of breath.

10. Miss I. M. Happy (teacher)

Miss Happy is a 1976 college graduate who knows that she is lucky to be working in a classroom. Young and pretty, she is the target of many a boy student's affections, but she is also frequently misinformed by many of them. They have convinced her that:

a. School is over at 2:15 on Fridays.
b. Ten from one class can go to the library at once.
c. Boys do not need hall passes.

11. Mr. Hedman (administrator)

Mr. Hedman is a short, roly-poly man of middle age, unusually good natured, considering his profession. He presents a "kind father" image to most of his students. After teaching in a neighboring town for ten years, he accepted an administrative position at Square Corners High School. Since his weakness is a fondness for hot cinnamon rolls, don't expect to find him away from the cafeteria when the supply of same arrives for the day.

12. John Jacobs (student)

John owns two quarter horses and is a top contender at rodeos. Normally easy-going, John comes unglued if you touch "the hat," which he reluctantly takes off in class if the teacher insists. Dark-haired, tall, tanned, John is the junior who twirls his lariat in the courtyard at lunch.

13. Elvira Johnson (student)

Elvira, who just transferred from south Chicago, associates mainly with other black students and *always* notices injustice when it occurs. Elvira works hard for "affirmative action," is quite persuasive, and is highly respected for her courage in speaking out.

14. Polly Anna Jones (student teacher)

Polly Anna Jones is still sure that she has picked the best profession in the whole world. Unfortunately, some of the students she teaches are not trying to help her keep that point of view. However, since she is not too many years older than they are, and since she is a bright, realistic girl, she usually manages to stay

one step ahead of them. By piling her long red hair on top of her pretty head, she manages to be identified as a teacher in the cafeteria line.

15. Janice Kendall (student)

Janice, with her pale gray eyes and fine hair, works hard, is easy-going, feels inadequate because she always scores lowest on tests. Called "Zero" by classmates (usually behind her back), Janice pays rapt attention to the teacher, but most often misunderstands.

16. Pete "The Lip" Lipton (student)

Pete's favorite activity is the well-known art of teacher-baiting. He has reduced most of his lady teachers to tears of fury, and most of the male teachers would like to fatten the lip of "The Lip."

17. Herman "Stud" Lovington (student)

Stud looks somewhat like Robert Redford, knows it, and knows how to use it. Stud has a million lines and loves to test them on any interested chick. Stud's main goal in life is to date a different girl every night. He is a senior, the one who drives the red Jag.

18. Oscar Oldway (parent)

Feels that if his boy Sam gets out of line the teacher should let him have it. If Sam brings no work home, Oscar is on the phone asking all teachers what's wrong. Sam walks the twenty miles to school and back, arriving home just in time to retire at 8:30.

19. Hardnose Overbear (staff)

Drives the bus on the morning route. Believes in safety and has all students fasten and lock their seat chains. Once broke the arm of a freshman who threw a snowball near the bus. Has a running war with the custodian, who says Hardnose is color blind and can't tell the grass from the driveway.

20. Simon Pursestring (board member)

Finishing his fortieth year on the school board with the enviable record of never having voted with the board's majority. He is consistently demanding that meetings be held in his basement at midnight and that the board secretary keep all minutes in a satchel locked to his wrist.

21. Miss Bea Quiette (teacher)

Bea Quiette is an older Miss who has lately become a Ms. Well versed in English, she cannot understand why her students don't appreciate Thoreau and Emerson the way that she does; she has decided that culture has disappeared. With her thick glasses

perched on her beak-like nose, she reminds one just a little of a weather vane.

22. Libby Rightnow (parent)

Mother of boy-hating Roberta, Libby has faithfully picketed the principal's office for four years (summers, too) because the principal insists that students be identified as male or female on the health records. Roberta is easily identified by her crew cut and combat boots.

23. Joseph "Brains" Sharp (student)

"Brains" has straight A's in hard subjects and only *takes* hard subjects. He is into computers, chess, and is teaching himself differential calculus and Chinese this year. At 6'5", 140 lbs., with horn-rimmed glasses and a coordination problem, Sharp's athletic prowess doesn't compare with his mental ability.

24. Mrs. Olivetta Smith (staff)

Olivetta, a mother of six with her eldest in college, is working four hours a day in the cafeteria to aid her family's finances. She does a fine job because she understands young people. Also, she has learned not to be bothered personally by complaints about the food.

25. Coach "Bull" Toughskin

Rides ten miles to school on a unicycle while munching hardtack and sipping goat's milk. Wins games at any cost (the last one cost him $50.00). Student welfare comes first with "Bull," who has a neat file of exams from all departments.

26. Wilbur Wishy (administrator)

Superintendent for three years, Wilbur hopes for an early pension next year (he'll be thirty-nine). Has white hair. Is greatly irritated when students hide his monocle in the geranium bed outside his office window. Hopes that in a few weeks he'll win the respect and admiration of all students with his innovative policy of providing refreshments and early dismissal on Fridays.

Situations (Yellow Cards)

(*Note: Prepare this information in advance on 3 x 5 cards.*)

1. Students have been clamoring for an open campus. Recently thirty students walked off campus at lunch. Disciplinary action was taken by school authorities and those who admitted the rule violation were suspended. Write your opinion of an open campus and your view of the action taken. Give reasons and examples to

support your view. Discuss the effects (beneficial or detrimental) of an open campus.

2. The school board recently decided to revise the suspension policy, extending the first suspension period from three days to no less than two weeks. This move came about after numerous complaints by parents and teachers about the lack of discipline at school. Express your opinion of this new policy and comment on its possible effectiveness. Use definite reasons or examples.

3. Four-foot-eleven-inch, ninety-pound Susie Seventh-Grader has just been knocked down and mugged by two oversized ninth grade ruffians. Susie's glasses were broken and her purse stolen. The empty purse was found two hours later. What do you think should be done to prevent similar incidents from happening in the halls between classes? Use examples to illustrate how your plan could work.

4. Recently, in a surprise locker check, administrators found ten switchblades and one gun. What is your reaction and what do you think should be done?

5. The State School Board has just raised the mandatory school age to eighteen or the completion of tenth grade. Any person found out of school who does not meet one of those qualifications will be immediately enrolled in classes by a specially appointed state-wide police force whose sole responsibility is to see that children are in school. What do you think of this new legislation? Can you give examples of alternatives to compulsory education? Are there reasons why you feel certain young people do not need to be in school?

6. The student council has, through several dances and other money-making activities, raised enough money to install several Coke machines on campus, but the office has said "no." What reasons could be used to appeal this decision? Can you compare it to services now being given to the students and/or teachers?

7. A student ecology club has been disbanded by the office because of pressure from a few (five) parents and a business firm in town. The students had been passing out information on the damaging effects certain pollutants in the area have on the human body. Give reasons for or against this action. What could be done now?

8. Due to crowded parking conditions, students are no longer going to be allowed to drive to school. How will this affect students? What reasons are there for driving to school? What alternative solutions do you see? Is it desirable for students to drive to school?

9. The selection of cheerleaders this year was very controversial.

The football coach's daughter was chosen, even though she has no gymnastic ability, looks, or personality and her voice sounds like a bull bellowing. What would be a fair way to choose cheerleaders? Should a recall be made?

10. You have just caught a student in your locker. What should you do and *why*?

11. The school has suffered a great deal of vandalism recently. In one restroom the doors were torn off the stalls and the commodes were broken. The windows of one building were all smashed. What solutions do you see for this problem? What do you think causes it?

12. The school board is rewriting its expulsion policy and is asking for suggestions from anyone interested. What things do you think should be used to determine expulsion? What things should not come into consideration?

13. A teacher-student committee is considering a new grading policy. They want opinions from everyone and have permission to change anything as long as there is a way to report to parents on their children's progress and put something in the records to pass on. What are your recommendations for a new grading system?

14. The person to whom you are writing is on a committee to study and to improve the cafeteria service. What complaints or suggestions can you make?

15. The person to whom you are writing is momentarily (at least) in charge of a class. What arguments for or against dismissing the class early can you make?

16. Smoking is becoming a more serious problem at school. Last week alone, the school nurse reported that three students accidentally set themselves afire while trying to hide their cigarettes in class, and suffered serious burns. Two nonsmoking girls were nearly asphyxiated in the bathroom when cigarette smoke overcame them. (They were saved by a quick-thinking student who entered the bathroom after them.) On top of this, the fire department came to the school on a false alarm when one of the town residents saw smoke coming out of an unscheduled classroom. What measures should be taken to solve this problem? Why is your solution good? How is it better than other possible solutions?

17. Several students, in anticipation of the junior prom, are asking permission to bring out-of-school guests, which is against the rules. What should the policy be on this situation and why?

18. Rising resentment over homework has led to many heated arguments. What is your opinion about homework? Should we have it? If so, how much?

Blankety-Blank Game

Can we use a game to teach something as mundane as capitalization and punctuation—without resorting, that is, to such bromides as "Capitalization Baseball" or, perhaps, "Semicolon Soccer"? BLANKETY-BLANK proves we can. Students take the roles of newspaper reporters, learning to capitalize and punctuate as they progress from fill-in-the-blanks exercises to wholly original compositions. A strength of the process is its emphasis on collaboration.

The Blankety-Blank Game

Pauline Bryant
Liz Callahan
Dorothy Livieratos
Dana Overton

BLANKETY-BLANK is a game designed to be played by a class of any size, with very little supervision by the teacher. Its name is derived from the fact that much of the play centers around supplying answers for blanks in partially completed news stories.

Objectives

After working through all stages of the game, students will have had experience in supplying capitalization and punctuation in a series of exercises and writing assignments. They will be able to recognize and use correct punctuation in written work, and will also be able to write independently an article or story which will demonstrate their mastery of rules of capitalization and punctuation.

THE BLANKETY-BLANK GAME is designed to provide an individual student, as a team member, experience in collaborating with another person, gaining the benefit of that person's knowledge. Some students who are not motivated to learn, or who find it difficult to develop an interest in learning something so mundane as punctuation may, in the format of the game, find the competition and the rewarding of points strong incentives to succeed.

Scope

The action of the game takes place in a newspaper office, copy room, and editorial office. The time simulates three or four days of reporting on a news story, with appropriate follow-up. Class time required to complete the game is typically five days.

The originators of this game all teach in Tucson, Arizona, at Pueblo High School, Sahuaro High School, Santa Rita High School, and Amphitheatre Junior High School, respectively.

Materials

1. Story assignments numbered 1-6. The assigned stories are graduated in difficulty, beginning with capitalization and ending with colons and semicolons.
2. Cue cards, two sets for each story assignment, so that each student may have a complete set. Cue cards explain the rules of punctuation called for in the game.
3. Chance cards (samples are included).
4. If desired, answer sheets corresponding to the blanks in Assignments 1-6 may be dittoed for easy scoring.
5. A gameboard can be made, with markers representing the progress of each team (based on total points). If no gameboard is used, point totals can be kept on the blackboard.

Participants

1. Teams of two reporters (number of teams depends on the size of the class)
2. Editors (three or four, depending on the number of teams)
3. Managing Editors (two)

Process

1. Divide the class into the roles listed above. Each student receives a set of cue cards for Story Assignment #1 (punctuation and capital letters), and is given five minutes to study the cue cards. At the end of five minutes, each team receives Story Assignment #1 and its answer sheet (optional). The students read Story Assignment #1 and write the answers on the answer sheet—punctuation marks must be *clearly* marked, so the Editor can easily check them. Students refer to cue cards whenever they are in doubt about a mark of punctuation or whether to use a capital letter. When Assignment #1 is finished, the team takes its answer sheet, Story Assignment sheet, and cue cards to the Editor, who quickly checks the answers. If there are more than ten errors, the assignment is returned for revision and more frequent referral to the cue cards. After making corrections, students hand in assignment sheet and cue cards to the Managing Editor, who puts their team marker on the gameboard (or totals the points on the blackboard) for Story Assignment #1.
2. Team picks up cue cards for Story Assignment #2, and proceeds as in the previous step.
3. Repeat same procedure for Story Assignment #3.

4. After completing Story Assignment #3, team goes to a Managing Editor, draws a Blue Chance Card, and proceeds according to the directions on that card.

5. After finishing with directions on Blue Chance Card, team proceeds with Story Assignments 4, 5, and 6 in the same manner as with 1, 2, and 3.

6. After completion of all six Story Assignments, a team draws another Blue Chance Card and follows the directions given on that card.

From this point on, the students will be working as individuals instead of as teams.

7. Each student draws a Purple Chance Card and follows the directions given on it. As each of the Purple Chance Card assignments is completed, the student takes his story to an Editor, who checks it and gives it a score. The student then hands his story in to the Managing Editor, who places the student's marker on the gameboard, showing completion of the Chance Card assignment.

Proceed through the twelve Purple Chance Cards in this manner. After the student has progressed through all the positions on the board, the points he has earned for all assignments are totaled and the winning team is determined.

Special Instructions

1. Responsibilities of Editors

   a. The day before the play is scheduled to begin, each Editor takes the first three Story Assignment sheets with their answer sheets and cue cards home overnight and completes the assignments.

      He then (assisted by teacher) checks his answer sheets and corrects them.

      The Editors are now prepared to correct answer sheets as they are handed in by team players.

   b. After checking a team's answer sheet and determining that fewer than ten errors were made, the Editor marks the score on the answer sheet, initials it, and returns it to the team members, who then check their errors (in order not to repeat them) and hand the answer sheet, cue cards, and Story Assignment in to the Managing Editor.

      If the Editor finds more than ten errors on a Story

Assignment answer sheet, he gives the team a new answer sheet for redoing, with instructions to check the cue cards more frequently. When the team turns in an assignment for the second time, the Editor accepts it and marks it with a score, regardless of the number of errors. The team then follows the foregoing procedures.

2. Responsibilities of Managing Editors
   a. Managing Editor #1 collects and files scored answer sheets for each team and puts markers on the gameboard (or on the blackboard) for each team in the appropriate spaces. He also collects cue cards and Story Assignments, issues new cue cards, allows five minutes for the team to study the cue cards, and then issues corresponding Story Assignments.
   b. Managing Editor #2 keeps a roster of the teams and keeps listings current as roles are changed by the Blue Chance Cards.
   c. Managing Editor #2 handles and is responsible for the chance cards, both the blue and the purple ones.
3. Chance Cards
   a. The same set of Blue Chance Cards is used twice. It is used after completion of the first three assignments, and again at the end of the sixth. These cards call for various role changes, including reversal of some editorial and team roles, giving an opportunity for team members to gain experience as Editors, and some Editors to gain points as team members. The game should be adjusted so that the number of Blue Chance Cards is exactly the same as the number of teams participating. (You are encouraged to devise new chance cards.)
   b. Purple Chance Cards are drawn by individual students after their team has completed the full set of six Story Assignments. These cards provide players the opportunity to do individual work, putting to use the capitalization and punctuation skills covered in the game. Each Purple Chance Card has a story assignment with instructions to use specific capitalization and punctuation skills, the correct use being checked by the Editor.

Story Assignment #1

Supply capitals, punctuation, some adverbs, and adjectives.

"Help _____" Gertie K _____ Sogskin, _____
1-(end punc) 2-(punc) 3-(adj)

lifeguard at the _____ Nursing Home, shouted into the phone.
4-(caps)
"I think I've been ripped off _____"
5-(end punc)

"What happened _____" asked _____ergeant O'Con-
6-(end punc) 7-(ltr)
nor on the other end of the line.

"Well," said Gertie, "I was just leaving my bank—you know the

_____ _____ Bank at the corner of _____
8-9 (bank name) 10-(street name)
and _____ when a young man carrying the
11-(street name)
____ucson ____aily ____itizen came up to me and said his name
12- 13- 14-(ltr)
was Dr_____ _____. He said he'd found a wad of
15-(punc) 16-(supply names)
$100 bills and wondered what to do with it, since there was no identification with it."

"____aturally, I suggested calling you _____, but the man
17-(ltr) 18-(adv)
said that there was nothing you could do but keep the money and so we might as well split it."

"While we were talking, a _____ woman came walking
19-(adj)
____outh toward us down _____ Street, so we asked her to
20-(ltr) 21-(name)
help us with our dilemma_____ Our decision was to give her the
22-(punc)
money and then each of us would withdraw an amount equal to the wad to prove that we were _____ people_____
23-(adj) 24-(punc)
I returned to the bank and withdrew almost my entire life's savings and gave it to the _____ looking lady."
25-(adj)

"They agreed to meet on _____ at _____ Park
26-(day of week) 27-(name of park)
at 9 a__m__ and then split the money. I waited there for six
28-(punc)

hours and they never showed up," sobbed _____Gertie. "I
29-(adj)
swear on the ____ible that all this is true."
30-(ltr)

"_____ady, I think you've been a victim of the pigeon drop,"
31-(ltr)
said _____ergeant O'Connor. "I'll send a _____ieutenant out
32-(ltr) 33-(ltr)
_____, and we'll see what we can do to catch these
34-(adv)
_____ crooks."
35-(adj)

Story Assignment #2

Fill in the blanks with appropriate words or punctuation marks—in a few instances there is a blank, but no punctuation is needed, so don't be fooled.

Lieutenant Cleancut (1) a man experienced in the fraud detail (2) appeared with his notebook at the door of the (3) (4) Nursing Home early in the morning of Tuesday (5) April 2 (6) 1976. He was shown to Ms. Sogskin's room and heard her story of the rip-off.

He asked her, "Miss Sogskin (7) can you describe the two people you believe took your money (8) "

"You bet your badge I can (9) young man," Gertie remarked. "The man was about twenty-seven (10) 5'2" (11) 194 lbs (12) blond hair (13) blue eyes (14) and he spoke with a Czechoslovakian accent. The woman was neatly dressed in levis and a work shirt (15) had bleached blond hair (16) was about 6'3" (17) 120 lbs (18) and had a large wart on the left ear lobe."

"Gertie (19) I think you've been victimized by the Indiana Kid and her accomplice Heavy Hank (20) a really professional pair. They've pulled this stunt in Chicago (21) Detroit (22) Kalamazoo (23) and Dodge City in the past year. They are wanted by the FBI (24) but so far they've managed to escape arrest. We'd appreciate your coming down to the station house (25) That's at 1098 (26) West (27) Friendly (28) Road (29) Eloy (30) Arizona (31) next Friday (32) April 5 (33) 1976 (34) We need you to go through the mug shots for positive identification. In the meantime I'll put out

an All Points Bulletin on them _(35)_ and my sergeant will phone you if they show up."

"If you see them again, either call the station or take a cab over to my home. I live in the Eloy Estates _(36)_ 124 _(37)_ North _(38)_ _(39)_ _(40)_ Drive here in Eloy. My phone is unlisted _(41)_ so I don't give it out. Can't be too careful, you know."

Story Assignment #3

Supply commas; however, be careful. Sometimes there is a blank, but no comma is needed.

Having dressed in her finest frock _(1)_ Gertie Sogskin arrived at police headquarters promptly at 9:57 a.m. the Friday following her involvement _(2)_ with the bunko artists. She was shown the large files containing the pictures _(3)_ and information of known criminals and was asked to try to identify the two people who had swindled her. She imagined the task would be exciting; however _(4)_ after an hour all the faces began to look alike. Trying to find the two faces _(5)_ she was familiar with _(6)_ was no easy job. On the other hand _(7)_ the bustle of the police station fascinated her.

While she was searching the files _(8)_ a middle-aged reporter from the *Eloy Ears* wandered in. Introducing himself _(9)_ as Scoop Johnson _(10)_ he asked if he could interview her _(11)_ during lunch. Naturally _(12)_ Gertie was flattered _(13)_ and quickly agreed. Because she was flustered _(14)_ she almost passed over the picture of Eloise D. Grifter (also known _(15)_ as the Indiana Kid). Fortunately _(16)_ her training _(17)_ as an Eagle Scout in Spotted Cow, Texas, had sharpened her sense of observation _(18)_ and she caught herself before she went beyond that picture. Before lunch _(19)_ time began to crawl _(20)_ but Gertie was determined to find the file of the male accomplice.

When she had almost given up _(21)_ all hope of ever finding the correct picture _(22)_ a pair of familiarly crossed eyes of Heavy Hank peered out at her from the file before her. Victorious at last _(23)_ Gertie turned to the sergeant and announced her discoveries _(24)_ just as Scoop Johnson entered the room to take her to lunch.

Story Assignment #4

This story largely demands a knowledge of semicolons and colons, but watch carefully, for there are some commas needed here.

Several weeks passed (1) then one day about 11 (2) 30 a.m. the phone rang. It was Sergeant O'Connor who told Gertie that they thought they had apprehended the Indiana Kid and Heavy Hank working the same game in town again. Could she possibly come to the station house for a line-up identification? Naturally, Gertie agreed.

Arriving at the station about 1 (3) 15 p.m. (4) Gertie was greeted by the sergeant. He ushered her to a large room (5) there was a platform at one end. While they waited for the suspects to file in (6) the officer brought her up to date on the case.

"Gertie," he said, "these people have been difficult to catch as they have been all over this area. We've had reports of their activities in Bent Bottle (7) Montana (8) Broken Wagon (9) Utah (10) Sinking Springs (11) Arizona (12) and Yellow Dog (13) New Mexico. They're a mobile twosome (14) but I think we have them this time."

As the female suspects filed in (15) a clerk read the following announcement (16) "The witnesses are requested to remain quietly in their seats while the suspects are in the room. Each suspect will face left, then right, and then will say, 'I've found this wad of money (17) what do you think I should do?' When all are finished (18) you will be asked to make your decisions. Are there any questions before we begin?"

After the suspects had completed the procedure and Gertie was certain of her identification (19) she was shown to another room in the station house. In this room were several objects (20) a desk, a dictaphone, and a typewriter.

Her pulse alarmingly high (21) Gertie spoke into the dictaphone and identified by position in the line-up the two scoundrels who had taken her money (22) a secretary then typed the information onto a sheet of paper. After Gertie had read the sheet (23) she was requested to sign the statement.

A smile flickered across the sergeant's face as he said, "I think this'll be enough for the County Attorney to press charges, Gertie. When the case comes to court (24) we'll call you and have you

come in to testify. You've been a big help _(25)_ we appreciate your cooperation. See you in court!"

Story Assignment #5

This one is a stickler. You'll need to supply quotation marks and italics [underlining] where needed, but you also need some commas and end punctuation that you have used on previous sheets. Check out previous cue cards if you need them. No blank spaces are given for items that need underlining, so list these items at the bottom of your answer sheet.

After they had been seated by the maitre d' of the Ptomaine Palace, a local gourmet diner, Gertie and Scoop looked over the menu.

_(1)_ What would you recommend _(2)_ _(3)_ asked Gertie, whose experience in Eloy eateries was quite limited _(4)_

_(5)_ I've always liked their elephant tongue souffle _(6)_ _(7)_ responded the reporter _(8)_ _(9)_ but my wife usually gets the seaweed salad _(10)_ I guess the choices are quite open _(11)_ _(12)_

_(13)_ This hummingbird toe sandwich looks good _(14)_ _(15)_ decided Gertie _(16)_ _(17)_ I think that's what I'll order _(18)_ _(19)_

The waiter took their orders and disappeared behind the gleaming aluminum doors that led to the kitchen.

_(20)_ I've often seen your name on articles in the Eloy Ears _(21)_ _(22)_ said Gertie _(23)_ _(24)_ How did you become interested in writing _(25)_ _(26)_

Scoop, although hot on the track of a possible Pultizer Prize winning article, could not resist the temptation to be side-lined into autobiography. _(27)_ Actually I was influenced first by reading The Life and Times of William Randolph Hearst, a most interesting book. In high school I worked on our school paper, The Central High Censored. I was editor there during my senior year. After high school I worked on various magazines, mainly The Happenings section of The Tuba City Journal and the now defunct Felon Photo Magazine. But enough about me. Let's get on with your story. As my mother always says _(28)_ _(29)_ Well begun is half done _(30)_ _(31)_ _(32)_

Tapping her foot to a rock version of __(33)__ Tea For Two __(34)__ which blared from the juke box, Gertie was beginning to organize her story when the waiter reappeared with two mouth-watering entrees.

__(35)__ This looks delicious __(36)__ __(37)__ exclaimed Gertie __(38)__ __(39)__ Let's eat first. Then I'll be glad to answer your questions."

__(40)__ Great idea __(41)__ __(42)__ agreed Scoop between mouthfuls of elephant souffle.

Story Assignment #6

Having mastered the basics of journalistic punctuation, you are now employed as a copy writer. A cub reporter on his first assignment filed this article, but in hi. excitement he failed to insert punctuation. Your job is to correct his mistakes; among your correct marks of punctuation, be certain to have one set of dashes and one set of pa:entheses.

Identified recently in a police lineup Eloise D. Grifter alias the Indiana Kid and her male accomplice Henry Bunco also known as Heavy Hank were indicted today by the grand jury on charges of playing a confidence game.

The charges arose out of a complaint by Gertie Sogskin 80 year old lifeguard at the Heavenly haven rest Home that she had been swindled out of her life's savings of $8000 by the pair. Gertie said that Bunco approached her about a month ago and h said that he'd found a wad of bills. He asked her advice then offered to split the money with her. While this discussion was taki:g place the Indiana Kid was seen walking nearby and was asked to join the twosome. She agreed to hold the money while each of the other two withdrew earnest money amounting to the "found" cash. She then was to hold the original money plus the earnest money overnight. When the time for the division of the money arrived the following morning only Miss Sogskin appeared at the rendezvous she telephoned the police when the fraud became apparent to her.

Interviewed in her apartment at 405 West_____ Eloy Arizona Sogskin stated Well sonny I hope these rascals get their comeuppance. Anybody who'd rip off a poor defenseless old lady is lower than a third basement.

Harvey Hangem County Attorney told an Eloy Ears reporter that the pair had probably pulled this confidence game in many

cities Bent Bottle Montana Broken Wagon Utah Sinking Springs Arizona and Yellow Dog New Mexico.

The trial date has been set for July 5, 1976 and the two suspects are being held on $6758 bail.

Purple Chance Cards (11 total)

For convenience in playing the game, these cards should be prepared on 3 x 5 cards, one set for each team in the game.

Your partner has just won a sports prize. Get this scoop to the editor quickly. Find out WHO (get your partner's name accurately), WHAT, WHEN, WHERE, HOW. Be brief.
P-1 10 points

Make up five questions about your school. Then get responses to these questions from five students.
P-2 10 points

The editor wants a brief statement about students on teams 2 and 3. You must quickly interview them, get correct full names and each person's favorite sport. Use ONLY sentences containing appositives as you write this up. (See cue card #7 under commas.)
P-3 10 points

Your partner has just been in an accident. You can scoop this story. Find out WHO (get his name and that of the other driver), WHAT (what happened?), WHEN, WHERE, and HOW. Be brief.
P-4 10 points

Your editor wants you to write an article based on a rumor that this school is being closed. Your opening and closing sentences must be compound sentences.
P-5 10 points

Your little 12-year-old sister has just announced that she is leaving home. Try to get her to stay. Write up your dialogue with her. Use at least 5 examples of Direct Address (in the pattern: "Mary, I want you to stay").
P-6 10 points

Hot tip off the AP wire: All local bars are being closed. Interview your partner (who owns a bar) and get his reaction. Rush the story in. Be brief. Use one direct quote.
P-7 10 points

Interview one student on Team #2. This person is a celebrity. Get the vital facts (name—WHO; WHAT—he/she is famous for; WHEN did he/she become famous? HOW has this changed her/his life? Be brief. Use one direct quotation. (See cue card #1 under Quotes.)
P-8 10 points

Your partner has just been busted for smoking in the school restroom. Interview him and write an article giving his version of the story. Begin the first and last sentences with one of the following words: *although, when, while, if, as, since, because*
P-9 10 points

A tornado has just ripped through the girls' gym of our school. Rush to the disaster scene and interview the survivor (i.e., your partner). Use three appositives in your story. (See cue card, commas, #7.)
P-10 10 points

The exam schedule has just been released. Make up this schedule and then write a brief article to the newspaper telling when exams will be given. Use two examples of commas used with dates. (See cue card, C-5, under commas.)
P-11 10 points

Blue Chance Cards (6 total)

The editor was furious about a misquote in your last story. Lose 5 points.

B-1

Your team member whose last name occurs first in the alphabet will replace Editor #1.

Your team will collect 10 points for losing this valuable member.

B-2

Team member whose last name occurs first in the alphabet will replace Editor #2.

Your team collects 10 points for losing this valuable member.

B-3

Team member whose last name occurs first in the alphabet will replace Editor #3.

Your team collects 10 points for losing this valuable member.

B-4

The editor liked your last story. Collect 10 points.

B-5

Team member whose last name occurs first in the alphabet will replace Editor #4.

Your team will collect 10 points for losing this valuable member.

B-6

Punctuation Cue Cards

These cards, explaining the various rules of punctuation players will need to play the game, may be prepared on 3 x 5 cards. An even more convenient way to display them might be to make a dittoed booklet that could be distributed to teams and reused for other rounds of the game.

1. Capital Letters (14 total)

Capitalize proper nouns.

Ex: We are Americans.
Jane was born in Alaska.

A proper noun is the name of a particular person, place, or thing: it should be capitalized.

cap-1

Capitalize common nouns like river, mountain, park, lake, avenue, church, school when they become part of a particular name.

Ex: Is Lowell School near Belmont Park?
He lives near Lake Erie.

cap-2

Capitalize proper adjectives or proper nouns used as adjectives.

Ex: Although he is a Chinese student he enjoys a Colorado climate.

A proper adjective is derived from a proper noun or is a proper noun used as an adjective.

cap-3

Capitalize the initials of a person's name.

Ex: J. P. Jones (for John Paul Jones)

cap-8

Capitalize some abbreviations of degrees and organizations.

Ex: M.D. (medical doctor)
R.R. (railroad)
Ph.D. (doctor of philosophy)
U.S.A.
No. (number)

cap-9

Capitalize the names of deities, religions, and sacred documents.

Ex: Allah
Jehovah
Brahma
Zeus
the Koran
the Bible
Buddhism
the Holy Scriptures

cap-10

Capitalize the beginning letter of a sentence.

Ex: They were angry.

Every English sentence (except one in parentheses within another sentence) begins with a capital letter.

cap-4

Capitalize the first word of a direct quotation.

Ex: The girl said, "Wait for me."

cap-5

Capitalize the first and all important words in the titles of books, poems, plays, stories, newspapers, and magazines.

Ex: A Message from Garcia
Macbeth
For Whom the Bell Tolls

Do *not* capitalize *a, an, the, of, in, on* unless the word is the first word of a title.

cap-6

Capitalize personal titles used with a proper name.

Ex: We think Captain Smith would be a good school principal, but he prefers to be a captain. (Notice that titles are capitalized only when the proper name is used with them.)

cap-7

Capitalize the names of the days of the week, special holidays, and the names of the months.

Ex: Sunday
Memorial Day
June

cap-11

Capitalize school subjects derived from proper nouns and courses which are numbered.

Ex: I take Science 102.

But: We study history, math and English.

Do *not* capitalize all school subjects—see the above.

cap-12

Capitalize East, West, North, and South when they are particular sections of a country, but do not capitalize these words when they mean direction.

Ex: He came from the South.
(a section of the country)

But: He went south from Tucson.
(indicates a direction)

cap-13

Do not capitalize the names of the seasons.

Ex: I like winter.
I like winter better than summer.

cap-14

2. Commas (12 total)

Use commas to separate words in a series.

Ex: The estate will be divided among Robert, John, and William.

C-1

Use commas to separate phrases or clauses that occur in a series.

Ex: The one who befriended us, watched over us, and gave us help is gone. (phrases)

The prisoner will not eat, he will not talk, and he pounds the bars. (clauses) (Note: See cards C-1 and C-3 for similar cases.)

C-2

Set off parenthetical expressions (side comments) with commas.

Ex: The whole family is coming, I'm afraid.

To tell the truth, I want some ice cream.

George, of course, found the best berries.

Bill, it won't hurt to try again, will it?

Parenthetical expressions include *yes, no, well, oh,* etc.

C-8

Use commas to separate successive adjectives followed by a noun.

Ex: Jim is a strong, healthy, active young man.

C-3

Use a comma before the connecting word (and, or, for, nor, so, yet, but) in a compound sentence (one in which you have a complete sentence on each side of the connecting word).

Ex: The little girl went to school, but her brother stayed home.

Joe does good work, and he will succeed.

(Note: see also card #SC-1 Semicolon.)

C-4

Use a comma to separate the day of the month from the year.

Ex: June 18, 1972

(When no day is given, the comma is optional)

June (,) 1967

Also use a comma *after* year

Ex: On June 18, 1972, we arrived in Tucson.

C-5

Use a comma between the name of a city and a state.

Ex: Waco, Texas
Denver, Colorado

C-6

Set off appositives (remaining words, phrases, or clauses, or words that explain more about a person's name) with commas.

Ex: Miss Jones, my teacher, writes books.

C-7

Use a comma after introductory adverb clauses (usually beginning with *although, when, while, if, as, since, because*).

Ex: If you can see, come early.

Before he took over, the company was in trouble.

When the clock struck ten, down he ran.

C-9

Use commas to set off introductory verbals (participial phrases).

Ex: Keeping time with his foot, Lester listened to the band.

Hoping for a hand-out, the tramp told a sad tale.

Blinded by the rain, Kurt could not drive.

C-10

Set off adjective clauses that simply add information to something or someone already identified with two commas.

Ex: Jane's new red shoes, which are too narrow, make her limp.

My cousin Steve, who dislikes math, is going to college.

C-11

Use commas to set off long or confusing introductory prepositional phrases.

Ex: *Wrong*—During the summer time passed quickly.

Right—During the summer, time passed quickly.

At our school, dances are held after games.

C-12

3. Semicolon (3 total)

Use a semicolon between two parts of a compound sentence which are not joined by a connecting word.

Ex: Don started the work; Sam finished it.

We waited until ten; then we gave up and came home.

(See also card #C-4 under commas.)

SC-1

Use a semicolon in a compound sentence even when there is a connecting word, if there are other commas that might create confusion.

Ex: He came home drunk, staggering around the house; but his wife, an understanding woman who might have preferred to let him trip and fall, turned on a light.

SC-2

Use a semicolon in a sentence where there are already several commas. The semicolon sets off larger units that might cause confusion.

Ex: The Joneses arrive at the dog show with Toto, a miniature poodle; Rusty, a golden retriever; and Jacob, a cocker spaniel.

SC-3

4. Colons (2 total)

Use a colon after salutations in a business letter.

Ex: Dear Sir:
Gentlemen:
Madame:

CN-1

Use colons when you itemize in a series.

Ex: This summer I read: *Catch 22*, *Jaws*, and *Houdini: A Biography*.

Do *not* use a colon after the verb *to be* (i.e., is, was, were, etc.).

Ex: *Wrong*—He is: dirty, handsome, and cool.

Right—He is dirty, handsome, and cool.

CN-2

5. Parentheses and Dashes (3 total)

Dashes and parentheses are used somewhat interchangeably, but the parentheses indicate a stronger setting apart or exclusion from the main sentence.

Dashes and parentheses are used for emphasis.

Ex: Nine of the parents—eight mothers and one father—voted against the motion.

OR

Nine of the parents (eight mothers and one father) voted against the measure.

P/D-1

Use dashes and parentheses with appositives. Normally, appositives are set off by commas, but if the appositive phrase itself has commas in it, you should use a dash or parentheses.

Ex: Three Norwegian writers—Ibsen, Undset, and Hansun—are well known through their translations.

Several of the schools (for example, Bragg Jr. High and Morton Senior High) are badly overcrowded.

P/D-2

Use a dash to indicate a sudden shift in thought.

Ex: I was having lunch with Helen—that reminds me that I need to interview new housekeepers.

That movie was really interesting—but who cares to hear the whole story.

P/D-3

6. Quotations (double and single) (4 total)

When you quote the exact words of a speaker, use quotation marks.

Ex: "My parakeet can say five words," boasted Charlie proudly.

Charlie said proudly, "My parakeet can say five words."

"My parakeet," said Charlie proudly, "can say five words."

Q-1

In a direct quotation, question marks and exclamation points are included in the quotation marks.

Ex: "Are you going with Bob?" she asked.

She asked, "Are you going with Bob?"

He yelled, "Move out of the way!"

Q-2

Use quotation marks around the titles of short stories, poems, articles, songs, and essays.

Ex: "The Most Dangerous Game"
"I Wanna Hold Your Hand"
"Politics and the English Language"

Q-3

Use single quotation marks when you have already one person speaking and he or she quotes another person.

Ex: John said, "Why is it that Martin always insists, 'Take care of your health!' and urges us all to listen to his advice?"

Q-4

7. Italics

Underline the titles of books, magazines, newspapers, long poems, operas, full-length plays, record albums, a TV series, and films.

Anything that is published by itself should be italicized (or underlined).

Ex: *Moby Dick*
Harper's Magazine
New York Times
Hamlet
All in the Family
Last Tango in Paris

I-1

The Myth Game

Have you ever taught Northrop Frye's system of literature to high school juniors? Who would even try? Yet THE MYTH GAME, for all its apparent simplicity of design, is based on the idea that certain elements and patterns recur in myth, literature, society, and life. As players move around the gameboard, they see how births and deaths, seasons, elements of geography, and other recurring plot elements may be applied to literary works, television shows, comic books, and contemporary films. The best part of the game is the challenge procedure; students may question the validity of a relationship claimed by another player between a literary work and an archetypal element. Persuasion is required as students attempt to convince their classmates that the connections they have made between the chance cards and the gameboard make sense.

The Myth Game

Kenneth Davis

Basic Instructions

1. THE MYTH GAME is designed to illustrate how certain elements and patterns recur in myth, literature, society, and dreams. Two to six players compete to be the first to circle the board.

2. Before playing, write each of the story topics, listed below, on two index cards. Shuffle all the cards and deal ten to each player.

3. Roll dice to determine order of play. The player rolling highest plays first. Each participant places a token on the circle marked BIRTH.

4. The first player rolls a dice and moves his token the number of times indicated. Each move consists of moving the token from one circle to *any* adjoining circle.

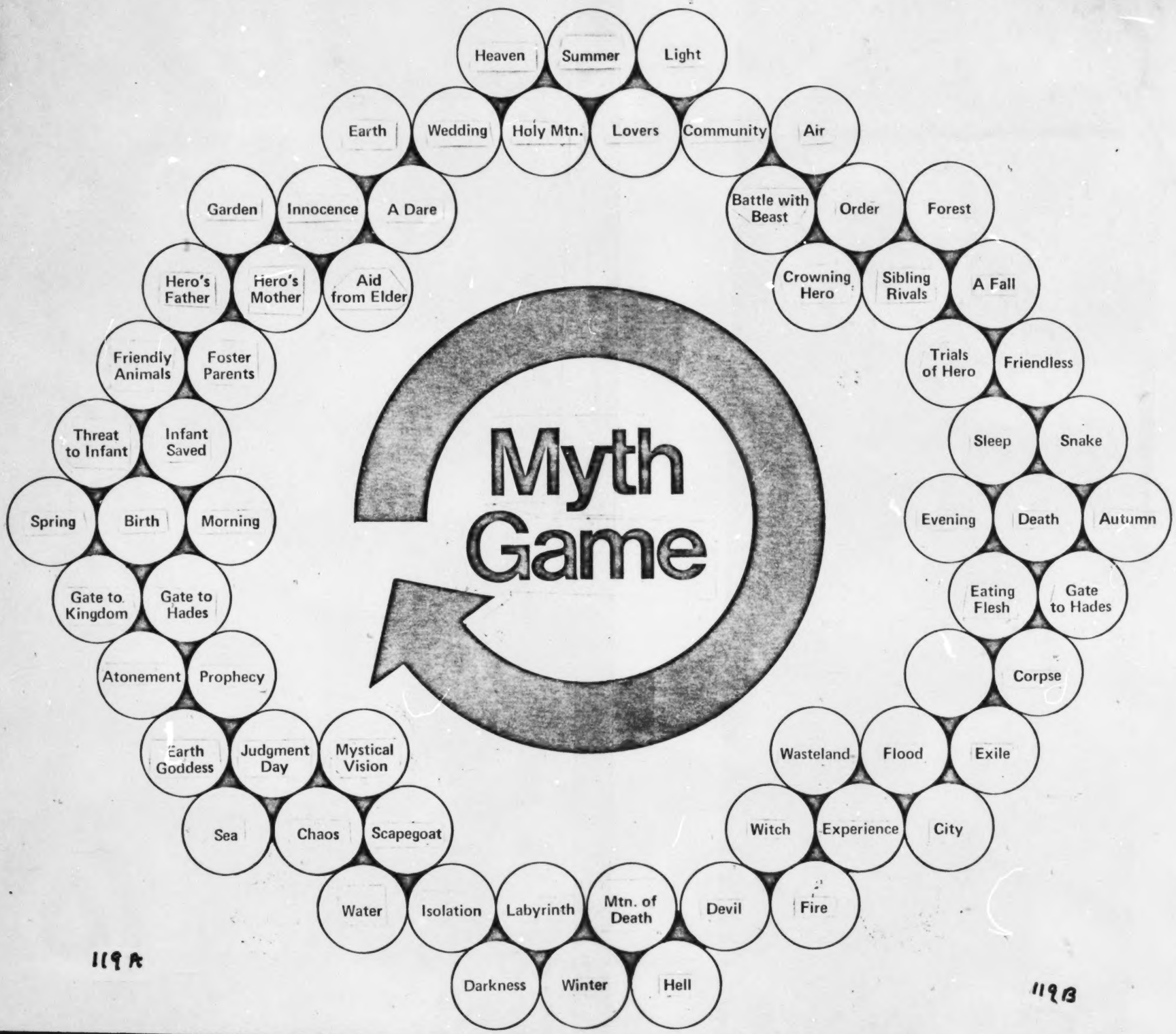
5. When a player finishes his move, he (a) announces the name of the circle his token is on; (b) discards one card from his hand; (c) announces the name of the story on this card (or the name of a *specific* story from the collection or class of stories on this card); and (d) tells how the story element on the circle appears in the story on the card.

6. Any player may challenge this connection, and call for a vote of all players. If the challenger wins, the player being challenged moves his token back to the circle on which he began that turn, but does not replace the challenged card in his hand. If the challenger loses or ties, he forfeits his next turn.

7. After the first player has completed his turn, others play in clockwise order. The first player to move completely around the board in a clockwise direction and return to the BIRTH circle is the winner.

8. If a player has played all ten cards he was originally dealt, he draws one new card at the beginning of each turn.

An earlier version of THE MYTH GAME appeared in *Earthrise*, 2 (July-August 1974), 88-89.


Myth Game
Heaven
Summer
Light
Earth
Wedding
Holy Mtn.
Lovers
Community
Air
Garden
Innocence
A Dare
Battle with Beast
Order
Forest
Hero's Father
Hero's Mother
Aid from Elder
Crowning Hero
Sibling Rivals
A Fall
Friendly Animals
Foster Parents
Trials of Hero
Friendless
Threat to Infant
Infant Saved
Sleep
Snake
Spring
Birth
Morning
Evening
Death
Autumn
Gate to Kingdom
Gate to Hades
Eating Flesh
Gate to Hades
Atonement
Prophecy
Corpse
Earth Goddess
Judgment Day
Mystical Vision
Wasteland
Flood
Exile
Sea
Chaos
Scapegoat
Witch
Experience
City
Water
Isolation
Labyrinth
Mtn. of Death
Devil
Fire
Darkness
Winter
Hell

119A

119B

Variations

1. With more than six players, divide into teams. Each player begins with the number of cards which will bring the team total closest to ten. Each team moves one token, but on each turn only one member of the team must play a card he holds. When a team's cards have been exhausted, *each* player immediately receives one new card.
2. Experiment with different stories on the cards, different story elements in the circles, different challenge procedures, etc.

Debriefing

1. Begin discussing the story elements and the ways they appear in many stories. Then, move toward discussion of the larger patterns formed by the individual elements. (Is there a pattern in the way the elements appear on the board? Does this same pattern appear in some stories?)
2. For further discussion, refer to such works as:

Alan Watts, *Myth and Ritual in Christianity*
Joseph Campbell, *The Hero with a Thousand Faces*
Lord Raglan, *The Hero*
Northrop Frye, *Anatomy of Criticism*
Carl Jung, *Man and His Symbols*
Harcourt, Brace, Jovanovich's series, *Literature: Uses of the Imagination*

Suggested Story Topics

1. A current news event
2. An event in American history
3. An animated cartoon
4. A TV soap opera
5. Any nursery rhyme
6. A Walt Disney film
7. An American folktale
8. "All in the Family"
9. A comic book
10. A TV Western
11. Any rock song
12. A musical comedy

13. An event in black history
14. A Bogart movie
15. The zodiac
16. A fairy tale
17. A folk song
18. The Old Testament
19. A modern play
20. King Arthur
21. Moses
22. A dream you've had
23. *2001: A Space Odyssey*
24. A film
25. A Greek myth
26. A Paul Newman role
27. Any novel
28. Julius Caesar
29. Adam and Eve
30. John Kennedy
31. A science fiction story
32. *Lord of the Rings*
33. Romeo and Juliet
34. A TV commercial
35. Jesus
36. Joan of Arc
37. The space program
38. A TV show
39. A Shakespearean play
40. A poem
41. A painting
42. An episode from a TV police show
43. Something you've read in English class this year
44. Something that happened in your school this year

45-50. "Wild" cards

The Game of Macbeth

Like many teacher-made games, the GAME OF MACBETH grows from dissatisfaction with a commercially prepared game. Margaret Fleming has adapted a loosely structured game into one that reflects the plot and themes of a well-known Shakespearean play. As players move around the gameboard, they must interpret the play's figurative language, explain its major themes, and compare and contrast the play with other Shakespearean plays. MACBETH provides an excellent review of the play, but only after students have carefully prepared. The game is clearly organized and can easily serve as a model for a host of literature games about specific works or groups of literary works.

The Game of Macbeth

Margaret Fleming

Goals

Students will review the play *Macbeth*, practicing the following thinking skills:

Recall of plot and dialogue (Q cards)
Understanding of literal meaning of key passages (P cards)
Understanding of figurative language (F cards)
Thematic interpretation (T cards)
Comparison and application (T and F cards)
Inference and comparison (C cards)

Time

Approximately two hours

Players

The game may be played by any number of players, from two on up. There should be a judge, who is not one of the players. The judge may also serve as scorekeeper, or a separate scorekeeper may be appointed, or one of the players may keep score.

Equipment

1. Five marked pieces, each representing a character or group of characters:

M—Macbeth
B—Banquo, Malcolm, Macduff, and the forces of Good
W—the weird sisters and the forces of Evil
L—Lady Macbeth
P—the People

Margaret Fleming teaches English Education at the University of Arizona.

If fewer than five persons are playing, they should use the first two, three, or four pieces. If more than five are playing, they should be divided into three or more teams.

2. Five stacks of cards (see following pages for sample cards; you are encouraged to add new cards to the game):

Q (quotation) cards
F (figurative language) cards
T (theme) cards
C (comparison) cards
P (paraphrase) cards

3. Dice

4. Gameboard (see diagram), laid out with spaces representing incidents in the plot sequence, interspersed with spaces lettered Q, F, T, C, and P, indicating that a card is to be drawn from the appropriate stack. Each plot incident represents gain or loss for certain players, indicated by positive or negative numbers following the symbols for their playing pieces. (By the end of the game, these cancel out.)

5. One or more annotated editions of the play.

6. Lists of the quotations on the cards and their locations in the play(s) for reference (an "answer sheet" to which judges may refer).

Procedure

1. Starting with Macbeth, each player in turn shakes the dice and moves forward the number of spaces indicated.

2. If a piece lands on a space marked with its symbol, followed by a positive or negative number (for example M+1 or B-2), the player's score is increased or decreased by that number.

3. If a piece lands on a space marked with a large letter, the player draws a card from the pile for that letter:

A "Q" CARD is worth up to three points if the player can identify the quotation according to

a. speaker
b. person(s) spoken to
c. situation

The judge will have the list of quotations and their location in the play, so answers can be verified.

An "F" CARD is worth up to three points if the player can explain an image, metaphor, or other figure of speech that is being used and can give an example from the play of the same or a

similar one. (Judges may award partial credit if the response is not complete.)

A "T" CARD is worth up to three points if the player can explain the theme or idea stated in the passage and can either give another example from the play of a statement of the same theme or tell how the theme is worked out in the play's action.

A "C" CARD is worth up to three points if the player can explain what character in *Macbeth* might have said this and at what point in the play. (The quotations are from other plays by Shakespeare.)

A "P" CARD is worth up to the number of points indicated in parentheses on the card if the player can paraphrase the passage accurately. Equivalent expressions must be found for any words or phrases that are in italics, though the player is not limited to these. Often a satisfactory paraphrase will require rearrangement of an entire sentence.

The judge may refer to one or more annotated editions of the play for help in deciding whether a paraphrase is accurate or not.

4. For Q and P CARDS, if a player cannot identify a quotation or paraphrase a passage correctly or completely, the other players in turn may try. If partial credit has been given, each subsequent player may earn only as many points as remain.

For an F, T, or C CARD, even though a player has received full or partial credit for an answer, another player may present another possible interpretation and receive up to full credit also.

5. The awarding of points will be done by the judge, but the judge's decision may be overruled by a majority vote of the players not involved in it.

6. When one of the players reaches the end of the gameboard, any others who are behind will take their turns, so that all have had the same number of turns. At that point, the player who has the highest score is the winner.

Variation

As an exercise for review or for a "solitaire" version of the game, it may be played with only the cards. They may be shuffled and drawn randomly, or one number on a die can represent each pile, with #6 representing free choice from any pile:

1—C
2—F
3—P
4—Q
5—T
6—free choice

Sample Q Cards

Note: On the following pages, sample Q, F, T, C, and P cards are given. Teachers are encouraged to develop their own additional cards from the play to supplement these samples; generally, the game works best with a full deck of from forty to fifty cards of each type.

1. What, man! Ne'er pull your hat upon your brows; give sorrow words. The grief that does not speak whispers the o'erfraught heart, and bids it break.
IV, iii, 240-242

2. Yet who would have thought the old man to have had so much blood in him?
V, i, 34-35

3. Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand.
V, i, 44-45

4. The devil damn thee black, thou cream-faced loon! Where got'st thou that goose-look?
V, iii, 11-12

5. I'll fight, till from my bones my flesh be hacked.
V, iii, 35

6. Were I from Dunsinane away and clear, profit again should hardly draw me here.
V, iii, 69-70

7. I have almost forgot the taste of fears. The time has been, my senses would have cooled to hear a night-shriek, and my fell of hair would at a dismal treatise rouse and stir as life were in't.
V, v, 9-13

8. To-morrow, and to-morrow, and to-morrow, creeps in this petty pace from day to day, to the last syllable of recorded time; and all our yesterdays have lighted fools the way to dusty death.
V, v, 19-23

9. Ring the alarm bell! Blow wind, come wrack, at least we'll die with harness on our back.
V, v, 54-55

10. Why should I play the Roman fool, and die on mine own sword? Whiles I see lives, the gashes do better upon them.
V, viii, 1-3

11. My thanes and kinsmen, henceforth be earls, the first that ever Scotland in such an honor named.
V, ix, 28-30

T / C	
Ross brings news of victory and of the disloyalty of the Thane of Cawdor. (P +2, B –1)	
Macbeth muses on the possibility of becoming King. (W +1)	
Macbeth shakes off his musings and goes with the others to the King. (M +1, P +2)	
Malcolm reports Cawdor's repentance and noble death. (B +3, P +2, W –2)	
Macbeth enters and Duncan thanks him profusely. (M +2)	
Duncan thanks and embraces Banquo. (B +1)	

L = Lady Macbeth
P = The people

124 A

START

Thunder and lightning.

Three witches arrange to meet Macbeth after the battle. (W +1)

King Duncan and his sons meet a bloody soldier. (B +1, P +1)

F

Q

12-6A

The soldier reports the battle still undecided. (B +1)

Macbeth has killed and beheaded a rebel. (M +3, B +2, P +2)

M = Macbeth
B = Banquo, Malcolm, Macduff, and the forces of good
W = The weird sisters and the forces of evil

Sample F Cards

1. Dismayed not this our captains, Macbeth and Banquo? Yes, as sparrows eagles; or the hare the lion.
I, ii, 36-38

2. If you can look into the seeds of time and say which grain will grow and which will not, speak then to me . . .
I, iii, 60-62

3. The Thane of Cawdor lives. Why do you dress me in borrowed robes?
I, iii, 115-116

4. New honors come upon him, like our strange garments, cleave not to their mould but with the aid of use.
I, iii, 159-161

5. Welcome hither! I have begun to plant thee and will labor to make thee full of growing.
I, iv, 32-34

6. Stars, hide your fires; let not light see my black and deep desires.
I, iv, 58-59

7. . . . he is full so valiant, and in his commendations I am fed; it is a banquet to me.
I, iv, 62-64

8. Yet do I fear thy nature. It is too full o'th' milk of human kindness to catch the nearest way.
I, v, 15-17

9. Come to my woman's breasts and take my milk for gall, you murd'ring ministers . . .
I, v, 51-52

10. Come, thick night, and pall thee in the dunnest smoke of hell, that my keen knife see not the wound it makes, nor heaven peep through the blanket of the dark to cry "Hold, hold!"
I, v, 54-58

11. And pity, like a naked new-born babe striding the blast, or heaven's cherubin horsed upon the sightless couriers of the air, shall blow the horrid deed in every eye, that tears shall drown the wind.
I, vii, 21-25

Sample T Cards

1. I dare do all that may become a man; who dares do more is none.
I, vii, 50-51

2. Bring forth men-children only! For thy undaunted mettle should compose nothing but males.
I, vii, 80-82

3. Away, and mock the time with fairest show; false face must hide what the false heart doth know.
I, vii, 91-92

4. Art thou not, fatal vision, sensible to feeling as to sight? or art thou but a dagger of the mind, a false creation proceeding from the heat-oppressed brain?
II, i, 44-47

5. Lechery, sir, it provokes, and unprovokes: it provokes the desire, but it takes away the performance.
II, iii, 25-27

6. To show an unfelt sorrow is an office which the false man does easy.
II, iii, 155-156

7. God's benison go with you, and with those that would make good of bad, and friends of foes!
II, iv, 52-53

8. Ay, in the catalogue ye go for men, as hounds and greyhounds, mongrels, spaniels, curs, shoughs, water-rugs, and demi-wolves are clept all by the name of dogs.
III, i, 106-109

9. Gentle my lord, sleek o'er your rugged looks; be bright and jovial among your guests tonight.
III, ii, 32-33

10. . . . we must lave our honors in these flattering streams and make our faces vizards to our hearts, disguising what they are.
III, ii, 37-40

11. What? Quite unmanned in folly?
III, iv, 87

12. Hence, horrible shadow! Unreal mockery, hence! Why, so; being gone, I am a man again.
III, iv, 125-128

Sample C Cards

1. Then you perceive the body of our kingdom how foul it is, what rank diseases grow, and with what danger, near the heart of it.

Henry IV, 2: III, i, 38-40

2. West of this forest, scarcely off a mile, in goodly form comes on the enemy . . .

Henry IV, 2: IV, i, 19-20

3. Will Fortune never come with both hands full, but write her fair words still in foulest letters?

Henry IV, 2: IV, iv, 103-104

4. This new and gorgeous garment, majesty, sits not so easy on me as you think.

Henry IV, 2: V, ii, 44-45

5. And there were drawn upon a heap a hundred ghastly women, transformed with their fear, who swore they saw men, all in fire, walk up and down the streets. And yesterday the bird of night did sit even at noonday upon the market place, hooting and shrieking.

Julius Caesar: I, iii, 22-28

6. Ha, who comes here? I think it is the weakness of mine eyes that shapes this monstrous apparition. It comes upon me. Art thou any thing? Art thou some god, some angel, or some devil, that mak'st my blood cold and my hair to stare? Speak to me what thou art.

Julius Caesar: IV, iii, 275-281

7. Pray can I not, though inclination be as sharp as will. My stronger guilt defeats my strong intent, and, like a man to double business bound, I stand in pause where I shall first begin, and both neglect. What if this cursed hand were thicker than itself with brother's blood, is there not rain enough in the sweet heavens to wash it white as snow?

Hamlet: III, iii, 38-46

8. Diseases desperate grown by desperate appliance are relieved, or not at all.

Hamlet: IV, iii, 9-11

9. Till I know 'tis done, howe'er my haps, my joys were ne'er begun.

Hamlet: IV, iii, 66-67

Sample P Cards

1. If th' assassination could *trammel up* the *consequence*, and *catch with his surcease*, success . . .
I, vii, 2-4 (4)

2. Being unprepared, our *will* became the *servant to defect*, which *else* should *free* have *wrought*.
II, i, 20-22 (5)

3. The doors are open, and the *surfeited* grooms do *mock their charge* with snores. I have drugged their *possets*, that death and nature *do contend about them* whether they live or die.
II, ii, 5-9 (4)

4. 'Twas a rough night. My *young remembrance* cannot *parallel* a *fellow* to it.
II, iii, 64-66 (3)

5. Confusion now hath made his masterpiece! Most sacrilegious murder *hath broke ope the Lord's anointed temple* and *stole thence* the life *o' th' building!*
II, iii, 70-73 (4)

6. . . . the murderers, *steeped* in the *colors of their trade*, their daggers *unmannerly breeched* with *gore*.
II, iii, 125-127 (5)

7. Therefore to horse, and let us not be *dainty* of *leave-taking* but *shift* away.
II, iii, 164-166 (3)

8. *Thriftless* ambition, that *wilt raven up* thine own *live's means*!
II, iv, 37-38 (3)

9. . . . I fear thou playedst most *foully* for't. Yet it was said it should not *stand in thy posterity* . . .
III, i, 2-4 (3)

10. We have *scorched* the snake, not killed it. She'll *close* and be herself, whilst our poor *malice* remains in danger of her *former tooth*.
III, ii, 15-17 (4)

11. Now *spurs* the *lated* traveller *apace* to gain the *timely* inn, and *near approaches the subject of our watch*.
III, iii, 8-10 (6)

A. Annotated Bibliography of Publications on Games and Simulations

Adams, Dennis M. *Simulation Games: An Approach to Learning*. Worthington, Ohio: Charles A. Jones Publishing Co., 1973.

A brief, concise introduction to the educational applications of simulation games. Introductory chapters include simulation games in the classroom, the relation of games to learning theory, and the design and use of simulation games. Forty-two commercially marketed games are reviewed in an annotated survey section. An extensive bibliography of critical articles and books on gaming, role-playing, and simulations is perhaps the most useful part of this book.

Barton, Richard F. *A Primer on Simulation and Gaming*. Englewood Cliffs, N.J.: Prentice-Hall, 1970.

The author presents basic concepts for people interested in computer based simulations. He explains four techniques: (a) analysis, (b) man-model simulations, (c) man-computer simulations, (d) all-computer simulations. The final chapter surveys simulation applications in computer systems, educational settings, counseling, educational administration, and experimental games. This book has limited value for English teachers, but would be interesting to those who wish to pursue scientific aspects of gaming.

Belch, Jean. *Contemporary Games: A Directory and Bibliography Covering Games and Play Situations Used for Instruction and Training by Schools, Colleges and Universities, Government, Business and Management*, 2 vols. Detroit: Gale Research Co., 1973.

One of the most comprehensive game bibliographies. Volume I (Directory) features annotations of more than 900 games and simulations, including mode, playing time, and publisher. A

valuable feature is that each game annotation contains references to the periodical literature in which games have been reviewed or evaluated. Volume II (Bibliography) contains references in the periodical literature for most of the games in Volume I and an additional 1000 annotations on current research on games and simulations. Volume I lists 52 games for the language arts, although many are for the elementary grades.

Boocock, Sarane S., and Schild, E. O. *Simulation Games in Learning*. Beverly Hills, Calif.: Sage Publications, 1968.

Although somewhat dated now, this is still one of the basic reference works on simulations and games in education. Each of the contributors is a pioneer in the field and a leading game developer. Major chapter divisions include introduction to games; game design; research on the learning effectiveness of games; and a future prospect of games. An excellent bibliography is included.

Brewbaker, James M. "Simulation Games and the English Teacher," *English Journal* (January, 1972), 104-109, 112.

A good introduction to gaming in English. Brewbaker reviews basic gaming terminology, provides a short history of educational games, and offers a sound rationale for using simulations in the English classroom. The article contains some useful suggestions for applying social simulations to the teaching of English (example: combining a play of *Life Career* with the study of *Catcher in the Rye*). Among commercial games discussed are PROPAGANDA, WFF 'N PROOF, GENERATION GAP, and THE PUBLIC OPINION GAME.

Caillois, Roger. *Man, Play, and Games*. New York: The Free Press of Glencoe, Inc., 1961. 208 pp.

Man, Play, and Games discusses play broadly, since it is an extended critique of Huizinga's *Homo Ludens*. It views play as common to all cultures. Its primary purpose is anthropological or sociological rather than pedagogical, and in that sense, the book has limited value for educators. ["The proper function of play is never to develop capacities," suggests Caillois. "Play is an end in itself."] For those educators interested in more theoretical issues in education, however, (e.g., the classroom as a play world, learning as a play experience, the implications of education-as-play on the development of culture and civilization) Caillois' work makes provocative reading. A major strength of this work is its comprehensive, and very usable, classification scheme.

Carlson, Elliot. *Learning Through Games: A New Approach to Problem Solving*. Washington, D.C.: Public Affairs Press, 1969.

This book provides a brief history, definition, and rationale for games and gaming. It describes business games, political games, "free" games (with no set outcome) and "rigid" games (with predetermined outcomes). Chapter Four gives a step-by-step description of a game based on the Korean War called THE DANGEROUS PARALLEL. In the final chapter the author wonders if games make any difference in learning. The author's conclusion is uncertain because the research is skimpy, but this is a good account of "first generation" learning games.

Chesler, Mark, and Fox, Robert. *Role-Playing Methods in the Classroom*. Chicago: Science Research Associates, 1966.

A well-documented presentation on the subject by two researchers at the Institute for Social Research, University of Michigan. This booklet traces theoretical foundations of role-playing, provides case studies using the technique in the classroom, and in teacher preparation and evaluation. The authors' approach stresses the advanced preparation of the teacher and the importance of the post-role-playing discussion. An appendix lists sample warm-up exercises and role-playing situations. Includes an annotated bibliography of other sources.

Crawley, Sharon J. "Games: A List of Reading Games." *The Instructor*, March 1971, p. 54.

Many English teachers will find these games too simplistic for use in a full classroom. But reading teachers we know find them useful for practicing individual skills in reading (e.g., word attack skills) or for use in small groups while the class is involved in another activity. The list includes manufacturer's name and address and the cost of each game as of 1971.

Donlan, Dan. "Instructing Literature by the Unit Game." *The Clearing House* 47 (March 1973), pp. 405-408.

This game, stressing concepts about literature, was developed in the author's college methods class. The major structure of the game, however, could be easily adapted for use in junior high and high school English classes. It would provide a varied format for study or review.

Gillispie, Philip H. *Learning Through Simulation Games*. New York: The Paulist Press, 1973.

A resource book including in-depth reviews (most run two pages or more) of currently available simulation games. Games are arranged according to the following themes: freedom, life, peace, love, happiness, and communication. Some of the games include METROPOLIS, STARPOWER, GHETTO, BLACKS AND WHITES, CONSUMER, BALDICER, and GENERATION GAP. Like Charles and Stadsklev, this book is useful for the teacher who wants a fuller decription of games than catalogs provide.

Glazier, Ray. *How to Design Educational Games*. Fifth Edition. Cambridge, Mass.: Abt Associates, 1974. 31 pp.

A short, basic guide on the rudiments of game design by a representative of one of the best known game makers, Abt Associates. Section headings include: teacher fears, game typology, initial game design, game administration, and testing. One of the best features is a practical section called "game materials elaboration" with practical tips on making gameboards, spinners, rulesheets, etc. An annotated bibliography of Abt Associates Games and other game development centers is included.

Gordon, Alice Kaplan. *Games for Growth*. Chicago: Science Research Associates, Inc., 1972. 205 pp.

Ms. Gordon has managed to write a book that, despite its considerable detail, completely ignores the language arts in discussing educational games and simulations. No English games are listed in her appendices, and none are referred to in general discussion of educational gaming. *Games for Growth* does, however, contain very good sections on how to design and direct games, and its review of commercial games is detailed enough to serve as a good resource for those English teachers willing to adapt games fro . other disciplines.

Greenblat, Cathy S., and Duke, Richard D. *Gaming-Simulation: Rationale, Design, and Applications*. New York: Halsted Press, 1975.

While this work emphasizes social-science simulations, it contains several articles that may be of interest to the gaming English teacher. In particular: (1) chapters by Rhyne and Duke discuss games as a way of communicating "holistic insights" too complex for prose. (2) Duke provides a useful series of questions to

be answered when designing a game. (3) Greenblat provides overviews of educational gaming and the research data on it. (4) Duke and Greenblat offer a helpful "guide for game operators."

Hackett, Vicki. "Games in the English Class." *English Journal* (January 1972), pp. 100-103.

The author begins by discussing literature games with reference to such works for adolescents as *The Outsiders, Tuned Out, Durango Street,* and *The Learning Tree.* Other game experiences she has tried in her classes include MYTHOS (on teaching mythology), RHYME TIME, THE SUBJECT-PREDICATE GAME, and the WORD-CLASS GAME (based on Postman's *Discovering Your Language*). Although some of the games discussed might strike the reader as simplistic, they are illustrative of one teacher's attempts to use and invent games for her English classroom.

Harlan, William F. "Teach It Like It Is: A Stimulating Game." *English Journal* (November 1970), p. 1146-1149.

The author discusses his work in designing a city game for eighth graders for the purpose of explaining human relationships in a large metropolitan area. Students role-play ethnic and economic roles in a city of their own creation.

Hawley, Robert C. *Value Exploration through Role Playing.* New York: Hart Publishing Co., 1975. 175 pp.

Many teachers avoid role-playing because they do not know what to do with it or fear it will stir up emotions that they will be unable to deal with. Hawley's book gives practical advice on how to use role-playing in relatively risk-free ways to promote empathy, problem solving abilities and values clarification. Although the activities he describes are not simulation games, they involve many of the skills that simulations involve and at the very least give the techer ideas about how to use short role-play activities to prepare students for the kind of role-playing they will do in a simulation.

Hawley, Robert C., and Hawley, Isabel L. *Writing for the Fun of It.* Amherst, Massachusetts: ERA Press, 1974, 109 pp.

The thesis of this handbook is that students will find writing fun if they have fun writing, and to do that they must write out of their own experience. Teachers will like Chapters 2-7 best; here the Hawleys catalog over sixty whimsical writing activities, and many sound like sure-fire hits: writing new myths to explain natural

phenomena, dramatic dialogues between tombstones, an updated version of the Ten Commandments. These activities are not, strictly speaking, games; but they have game-like qualities: (1) brainstorming, fast feedback from peers, and other kinds of interactive give-and-take, (2) cutting the writer's options (in terms of subject, form, and voice) down to manageable size, and (3) an emphasis on fun. Most of these suggestions are for elementary and middle school age, but with a little cutting and pasting they can be made serviceable for students at all levels.

Heitzmann, W. R. *Educational Games and Simulations: What Research Says to the Teacher.* Washington, D.C.: National Education Association, 1974. 32 pp.

This short booklet provides a useful introduction to the field of academic games and simulations. It begins with a history of games, analyzes play and learning theory, and then relates research on games to classroom effectiveness. Games are seen to be worthwhile for motivation, for teaching thinking skills, and for developing effective growth. Despite our suspicion of a book that attempts to deal with simulation games in 32 pages, we feel that Heitzmann manages to produce a clear and highly readable introduction for the beginning teacher or for the novice gamester.

Heyman, Mark. *Simulation Games for the Classroom.* Bloomington, Indiana: Phi Delta Kappa, 1975. 46 pp.

There is simply no way to do a reasonable job of discussing as broad a topic as "Simulation Games for the Classroom" in fewer than 50 pages, but Mark Heyman has at least given us a thoughtful, usable introduction to educational gaming. Heyman speaks most directly to those teachers (or school board members?) who are intrigued by gaming but anxious at the very thought of "playing games" in school. The booklet draws some useful boundaries around game-playing in the classroom, offers sound advice to first-time game directors, and discusses in some detail the role of the teacher in a gaming environment. Included in the booklet are an annotated bibliography and a directory of selected simulations. As one reviewer put it, "If you were going to read only one book on simulations, this is probably the best."

Huizinga, Johan. *Homo Ludens: A Study of the Play Element in Culture.* Boston: Beacon Press, 1950. 220 pp.

Homo Ludens is the classic statement on the relationship of play and games to the development of culture. Several of Huizinga's theories have been disputed since the book's original

publication in 1938, but the study is still an excellent stimulus for thinking about gaming and its uses in education. Chapters VI ("Playing and Knowing") and VII ("Play and Poetry") are particularly useful for the English teacher. Manifestations of play are examined in such specific areas as culture or language, law, war, poetry, myth, philosophy, and art.

Kiser, Michael, and Studt, Larry. "Putting Games into English and English into Games." *Media and Games* 10 (April 1974), pp 26-29.

Extended reviews of commercial games with applications for the English or reading classroom. Most of the games are word games or those which focus on reading skills. Some of the games reviewed are SCRABBLE, PROBE, TO TELL THE TRUTH, PASSWORD, and JEOPARDY.

Klietsch, Ronald G., Wiegman, Fred B., and Powell, Jim R., Jr. *Directory of Educational Simulations, Learning Games, and Didactic Units.* Macalaster College Simulation Center, 1969.

Not as useful as either Belch or Zuckerman, this annotated bibliography of commercial games contains reviews of 28 didactic units, 28 games, and 75 simulations. Annotations include description, scoring, number of players, cost, and publisher or game producer.

Krupar, Karen R. *Communication Games.* New York: The Free Press, 1973.

A series of thirty-three games, some focusing on individuals, others on large groups. Among the topics covered are self-awareness, verbal and nonverbal games, perception, listening, decision making, problem solving, and organizational games. The discussion questions following each of the games are thought provoking and well organized. Although some of the games are old and well known, this booklet offers enough that is new and challenging to make it worthwhile.

Nesbitt, William. *Simulation Games for the Social Studies Classroom.* New York: Foreign Policy Association, 2nd ed., 1971. 144 pp.

A basic, yet well-presented and highly readable introduction to the field of academic games. Chapters 3 and 4 on "The Values of Simulation Games" and "Limitations and Prospects" are excellent. The bibliography is helpful, for it contains an annotated list

of commercial games, resource consultants, and critical articles on games and simulations.

Pate, Glenn S., and Parker, Hugh A., Jr. *Designing Classroom Simulations*. Belmont, Calif.: Fearon Publishers, 1973.

The authors focus on the design of social studies simulations, but this very readable and practical guide presents a step-by-step process of simulation design that would be helpful to any teacher. They use a "branched program" approach, so that readers with more experience can move ahead to key concepts. A final chapter has practical suggestions for "debugging" and testing teacher-made simulations.

Raser, John R. *Simulation and Society: An Exploration of Scientific Gaming*. Boston: Allyn and Bacon, Inc., 1969.

Here's a good book for anyone who is interested in simulations and games in the classroom. Raser explains the theories, models, and simulations that are available to classroom teachers. He talks about the intellectual and historical roots of simulations, research on games and the validity of games. The last two chapters are probably the most useful for English teachers and the bibliography is fairly comprehensive.

Schrank, Jeffrey. *Teaching Human Beings: 101 Subversive Activities for the Classroom*. Boston: Beacon Press, 1972.

This is a good collection of activities for getting a class warmed up to a game or a simulation mentality. The chapter on "Subversive Activities" such as "body language," "eye contact," "listening," and "motive projection" seems to incorporate skills which are basic to many language games. Other topics suggested for writing experiences include a replication of Darley and Latane's study of apathy, which shows that a bystander is less likely to become involved when he is a part of a group than when he is alone. A student is left lying on the street while his classmates with a hidden camera wait nearby to see what passersby will do. The kids then write up their reports. Appendix II lists 15 games for classroom use.

Simon, Sidney B., Howe, Leland W., and Kirschenbaum, Howard. *Values Clarification: A Handbook of Practical Strategies for Teachers and Students*.

Values Clarification, a collection of exercises for raising affective issues in the classroom, should be a part of every English

teacher's library. While none of the exercises in the book is an actual game and none of them is designed particularly for English classes, students do simulate real-life situations in a number of the tasks. As a result, the book has special use for gamesters as a source of ideas for designing new simulations.

Simulations and Games: An International Journal of Theory, Design, and Research. Periodical. Sage Publications, 275 South Beverly Drive, Beverly Hills, California.

Published four times per year; individual subscriptions are $12 annually. As the title implies, this is the more theoretical of the two journals on games and simulations. Many of the articles are addressed to government planners and systems analysts and treat more technical aspects of simulation, including man-computer simulations. A neophyte gamester, however, would profit most from the clear and concise reviews of new commercial games which appear as a regular feature. Occasional wrap-up articles on the "state of the art" in games and simulations are excellent.

Simulation/Gaming. Periodical. Box 3039, University Station, Moscow, Idaho 83843. Published six times per year; subscriptions are $6.

Simulation/Gaming is to gamesters what CB radio is to truckers; a handy international broadcast system carrying up-to-the-minute news flashes about what's happening on the gaming scene, plus glimpses of what lies ahead: information about new games and other (often free) materials, upcoming conferences and workshops, advice to game administrators and designers, the latest word from researchers and theorists. *S/G* crackles with the anarchic energy of a growing movement; large sections of column space are filled with the chatter of gamesters who want to air ideas, tips, quips, gripes, questions, and anecdotes.

Suhor, Charles. "The Fun Hypothesis: Games in the English Classroom." *English Journal* 64:9 (December 1975).

Suhor briefly discusses six propositions concerning the role of games in the classroom, then turns to reviews of four recently published books on gaming in the English classroom: Robert and Isabel Hawley's *Writing for the Fun of It*, Robert Hawley's *Value Exploration through Role Playing*, Karen Krupar's *Communication Games*, and M. Robert Graham's *Alternative Strategy in English Classrooms*.

Tansey, P. J., ed. *Educational Aspects of Simulations.* London, New York: McGraw-Hill, 1971.

A newer, up-to-date "reader" on the simulations in education addressed to "the beginner in simulation and to the specialist of long standing." Includes chapters by such well-known game-makers as P. J. Tansey, Frederick Goodman, Layman Allen, Paul Twelker, and Derick Unwin. Representative concerns are simulation and model-building, geography teaching, nonsimulation games, simulation in teacher training, and decision making in international relations. Good background for the reader who wants to delve more deeply into the field of educational simulations, although most applications are not for the English classroom specifically.

Tansey, P. J., and Unwin, Derick. *Simulation and Gaming in Education.* London: Methuen Educational Ltd., 1969.

The authors provide a good background for games and gaming. They list the advantages of simulation and gaming (such as the emotional involvement of the participants, the feeling of control of events, the discussion of events in the debriefing session). In Chapter Six, the authors present their argument for using simulations and games in the classroom to train students in subject areas.

Taylor, John L., and Walford, Rex. *Simulation in the Classroom.* Harmondsworth, Middlesex, England: Penguin Books Ltd., 1972. 190 pp.

This is a practical sourcebook for teachers, short on theory and long on usable ideas. While it speaks most directly to social studies teachers, the book's materials relate to other disciplines as well, including English. The book includes a directory of simulation materials and publishers, an excellent bibliography, and the rules and instructions for six simulations, including one (FRONT PAGE) that is designed for journalism or English classes.

Troyka, Lynn Quitman, and Nudelman, Jerrold. *Taking Action: Writing, Reading, Speaking, and Listening through Simulation Games.* Englewood Cliffs, N. J.: Prentice-Hall, 1975. 149 pp.

The six simulations reproduced in this book are designed to sharpen students' argumentative skills in speaking and in writing. Each simulation is organized around a controversial situation: a prison uprising, industrial pollution in a small town, the

introduction of women onto a police force, the allocation of tax revenues among competing government agencies, and, especially intriguing, determining which 21st Century families are to be granted Population Growth Permits allowing them to have children. Players take the roles of adversary interest groups, read role profiles, and study background data—charts, brochures, special documents, photographs—for facts to bolster their positions. Then all players confront each other in a structured negotiating session in which arguments are heard and a decision is reached; later they write speeches, reports, appeals, and interior monologues related to the situation. Some of these have a "tacked on" feel about them, but most grow naturally from the conflict. Troyka and Nudelman have written these simulations judiciously, choosing situations that arouse strong feelings but not stock responses. An excellent package.

Zuckerman, David W., and Horn, Robert E. *The Guide to Simulation Games for Education and Training*. New York: Western Publishing Co., 1973.

A basic reference guide to the field. Lists more than 600 annotations of games and simulations in more than 15 areas, including language arts. Each annotation includes: playing data, cost, materials, objectives, procedures, and producer. Supplementary materials include annotated list of gaming materials and list of major producers. Brief introductory chapters and appendices are useful.

B. Recommended Games for the English Classroom

Front Page

Age Level: 10-15 years
Players: 4 or more
Playing Time: 30-60 mins.
Cost: free

FRONT PAGE seeks to give students experience in organization, communication, and decision making in a small group. Working in teams of four to seven sub-editors of the *Elham Echo*, a small town newspaper, students must decide, under deadline pressure, which three of six news stories to put on the paper's front page, how much of each to print, and what headlines they should write for each story. Besides giving students a chance to cooperate on a stimulating group project, this activity introduces them to matters of journalistic ethics, such as the danger of libel, "good" news vs. "bad" news, and the possibility of government censorship of the press. A very well-conceived simulation. Available in: Taylor, John and Walford, Rex. *Simulation in the Classroom*. Middlesex, England: Penguin, 1972. pp. 75-87.

Generation Gap

Age Level: Junior high; high school
Players: 4 to 6
Playing Time: 30-60 mins.
Cost: $20

In this game, players represent parents and their adolescent sons and daughters. The game revolves around a series of decisions depicting adolescent behavior and parental conflict (dress styles, long hair, allowances, asking dad for the car, etc.). The necessary interdependence of family life is stressed, and various ways of resolving conflicts are demonstrated. Some of the "role play" situations may strike the reader (and players) as outdated, but the game suggests a variety of writing assignments that might be developed from the generation gap theme. Available from: Bobbs-Merrill, Co., Education Division, 4300 West 62nd Street, Indianapolis, Indiana 46206.

The Global Futures Game

Age Level: High school-college
Playing Time: 2-3 hours (may be broken up over several class periods)
Players: 8-48
Cost: $17.75

Using such global problems as population, food, technology, and education, the game illustrates "the need for international co-operation," "the need for long-range planning in policy-making," and that "the world's future is not pre-determined, that alternative futures can be designed." Using real world statistics, groups of players represent eight socio-economic regions moving toward the year 2020. Players make collective decisions, make errors (reflected in "World Destruct Points"), and learn the value of long-range planning and international cooperation. One of the best simulations on the market, GLOBAL FUTURES is useful to the English teacher both as a model for what games (at their best) can do, and as a classroom experience sure to generate discussions and writing. Available from: Earthrise, Box 120, Annex Station, Providence, R.I. 02901

Hang-Up: The Game of Empathy

Age Level: High school-adult
Playing Time: 1 hour
Players: 6 to 12
Cost: $9

The game was originally designed to demonstrate racial stereotyping and stress situations between blacks and whites, but it could be easily adapted for other minority or ethnic groups. Players are placed in "stress" situations in which "hang-ups" are drawn from cards. They are then asked to role-play the situations. Example: "You are in an all-white class and find yourself with a black teacher." The object of the game is to examine racial attitudes and to resolve any conflicts that arise. Although the situations in the game may prove difficult for reluctant students to role-play, many are quite valuable as experiences in themselves and as preludes to writing. The teacher, however, would be wise to review all the stress cards and hang-up cards to eliminate those which he feels would be too difficult for his students. Available from: Synectics Education Systems, 121 Brattle Street, Cambridge, Massachusetts 02138.

Newscast

Age Level: 13 years and up
Playing Time: five 50-minute class periods
Players: 7 or more
Cost: $20 (all materials included)

NEWSCAST simulates the activity of a TV or radio news team as it prepares and produces a news broadcast, which is recorded on either sound or videotape. Players assume the roles of anchorpersons, news analysts, ad writers, and reporters. The anchorpersons plan the show's format and keep other team members moving. Each reporter gets a bizarre story to piece together through interviews, newsroom research, and news updates delivered by the anchorpersons. The reporter writes and edits his story and ultimately presents it during the broadcast, which he later watches or listens to during playback. Because it involves a variety of communications skills—interviewing, fact-gathering, writing, speaking before an audience—the game is adaptable to classes in English, speech, media, drama, and journalism. Notes to the teacher explain how the NEWSCAST format can be used for historical documentaries in history classes and literary criticism specials in English classes. Available from: Interact, P.O. Box 262, Lakeside, California 92040.

On-Words

Age Level: Junior high-high school
Playing Time: about 1 hour
Players: small groups
Cost: $6

The game stresses language history and word derivations, by using suffixes, prefixes, root words, etc. It features three levels of difficulty; 1) involves making words from a random set of letters, 2) involves sets of intersecting words (á la SCRABBLE), 3) involves game strategy and may rely upon any aspect of word play. Not a game to play with the whole class, but excellent in small groups. Available from: Wff 'N Proof Learning Games Associates, Inc., 1490 South Blvd., University of Michigan, Ann Arbor, Michigan 48104.

The Propaganda Game

Age Level: High school-adult
Playing Time: varies, about 1 hour
Players: 3-7 (may be adapted for team play)
Cost: $10

Based on the book *Thinking Straighter* by Prof. George Henry Moulds, the game invites students to recognize and identify propaganda techniques commonly used in politics and advertising. Over 50 different techniques are analyzed with more than 200 example cards. Among the propaganda techniques examined are bandwagon appeal, testimonials, glittering generalities, appeals to pity and prejudice, hasty generalizations, and *ad hominem* attack. Students are asked to collect their own examples of propaganda techniques from newspapers, political speeches, and advertising. This game definitely deserves a place in the English classroom and would fit well in units on propaganda, mass media, logic, or rhetoric. Available from: Wff 'N Proof Learning Games Associates, 1490 South Blvd., University of Michigan, Ann Arbor, Michigan 48104. Also available in many retail stores.

Queries 'N Theories

Age Level: High school-college
Players: 2 or more, small groups
Playing Time: 1 to 2 hours
Cost: $12

As game designers explain, "Players . . . try to detect the properties of a generative language that one of the players (the Native) has secretly defined by building a set of Basic Sentences and Replacement Rules." The game, really a series of games of increasing difficulty, was originally conceived as an introduction to Chomskian linguistics; as such, it could be an effective part on a unit on generative grammar. The games, however, have a broader scope, simulating as they do the process of inquiry or scientific method. Although the games may be too difficult for some students, they might be applied in many ways; for example, teaching the organization of an expository essay. Available from: Wff 'N Proof Learning Games Associates, 1490 South Blvd., University of Michigan, Ann Arbor, Michigan 48104.

Sensitivity

Age Level: High school-adult
Players: small groups
Playing Time: 1 to 2 hours
Cost: $10

Although this is a role-playing game designed for adults, it has many applications to the English classroom. Each player gets twenty clues about a fictional character from phone messages, memos, and letters supposedly taken from the character's desk.

Each player then has five minutes to study this folder of materials before role-playing his character. Play begins with each player giving a brief autobiography and develops as a dialogue among various troubled characters. The impact of the role-playing is expressed by sympathy cards (blue) and anger cards (red). There are no winners or losers in this game, but the role-playing provides exercise in empathy. Written assignments, or even whole scripts, could develop from the information provided about the fictional characters. Available from: Sensitivity Games, Inc., 9 Newbury Street, Boston, Mass. 02116.

Squirms

Age Level: High school-adult
Players: small groups
Playing Time: 1 hour or more
Cost: $5 per can, 2-pack for $8

Each can of the six versions has twenty role-playing situations. Situations include conflicts between parents and teenagers, the races, the sexes, etc. Example: "You just chickened out of a date with a boy and had your mother tell him you were ill. The next day you meet him at a tennis court." Players are judged on their ability to "squirm" out of uncomfortable situations. The game stresses empathy, but could easily be adapted for a host of writing assignments on personal experiences. Available from: Dramatic Publishing Co., Chicago, Illinois. Also sold in many retail stores.

Starpower

Age Level: High school-adult
Players: 18-35
Playing Time: 2 hours
Cost: $3 for a do-it-yourself version

STARPOWER is one of the best known and most widely applicable of all social simulations. The game creates the experience of power brokering within a classed society by engaging players in a relatively simple token-trading activity. Players attempt to accumulate power by manipulating wealth and status to their own advantage. Directed carefully, this is a powerful simulation, capable of arousing strong feelings. In the English classroom, the activity could be combined effectively with writing assignments or literature units about class conflicts, power, racism, free enterprise, distribution of wealth, etc. An excellent, highly adaptable simulation. Available from: SIMILE II, 218 Twelfth Street, P.O. Box 910, Del Mar, California 92014.

They Shoot Marbles, Don't They?

Age Level: High school-adult Playing Time: 2 hours or more
Players: 8-50 (20-30 optimum) Cost: $40

MARBLES game is a very open-ended simulation of social structures. It begins with only a few rules for playing a game of marbles, and through the generation of new rules by the players themselves, a society is constructed. While only five players actually shoot marbles in the game, others become involved as rule-makers, rule-enforcers, judges, land owners, citizen groups, etc. The object of the game is to build wealth or power by accumulating marbles or controlling their use. This game has many variations and is adaptable to a broad range of social situations. The dynamics are electric, and, depending on the imagination of the group, the game can produce anything from a beneficent democratic society to a ruthless tyranny. In English classes MARBLES would work well as an energizer for discussions tied to literature study or as a strongly charged stimulus for a writing assignment. Available from: Urbex Affiliates, P.O. Box 2198, Ann Arbor, Michigan 48106.

Word Power

Age Level: Junior high-high school Playing Time: 1-2 hours
Players: 2-4, small groups Cost: $10

WORD POWER is a vocabulary game based on synonyms and antonyms. It is probably best played by small groups of students, working in the corner of the room while other students work on regular classwork. There are three levels of difficulty as reflected by different vocabulary decks. The game in its most sophisticated form requires strategy and skill and is intellectually satisfying. Reading teachers we know have found it excellent for vocabulary building and for a relatively quiet small group activity. Available from: Avalon Hill, 4517 Harford Road, Baltimore, Maryland.

Word Watchers

Age Level: Upper elementary-junior high Playing Time: varies, about 1 hr.
Players: small groups-entire class Cost: $3, each volume

Ruth Rice, author and teacher, has devised this series. Each volume of WORD WATCHERS includes fifty games for the English

classroom. Most stress semantics, vocabulary building, sentence structure, etc. Many of these exercises include crosswords, puzzles, hidden words, and similar short activities that can be played in a single class period. The volumes are presented in a spiral notebook format. Teachers would probably want to have these volumes to draw on from time to time for short in-class exercises, or for work by students who have completed the regular assignment. Available from: Word Games, Box 305, Healdsburg, California.

C. List of Academic Games Development Centers

Academic Games Associates, Inc., 430 E. 33rd Street, Baltimore, Maryland 21218

Academic Games Program Center for the Social Organization of the Schools, The Johns Hopkins University, 3505 N. Charles, Baltimore, Maryland 21218

Berkshire College of Education, Woodlands Avenue, Woodley, Reading, Berkshire, England

Foreign Policy Association, 345 E. 46th Street, New York, New York 10017

Games Central, c/o Abt Associates, 55 Wheeler Street, Cambridge, Massachusetts 02138

Information Resources, Inc., Box 417, Lexington, Massachusetts 02173

Instructional Simulations, Inc., 2147 University Avenue, Saint Paul, Minnesota 55114

Interact, Box 262, Lakeside, California 92040

Learning Games Associates, Research and Development Office, 1490 South Blvd., Ann Arbor, Michigan 48104

National Academic Games Project, Box 214, Newhall, California 91355

National Gaming Council Center for Social Organization of Schools, The Johns Hopkins University, 3505 N. Charles, Baltimore, Maryland 21218

Sim-Ed, 311 College of Education, University of Arizona, Tucson, Arizona 85721

SIMILE II, 218 Twelfth Street, P.O. Box 910, Del Mar, California 92014

URBANDYNE, Inc., 5659 S. Woodlawn Avenue, Chicago, Illinois 60637

Urbex Affiliates, Inc., P.O. Box 2198, Ann Arbor, Michigan 48106